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All the Paintings of MICHELANGELO

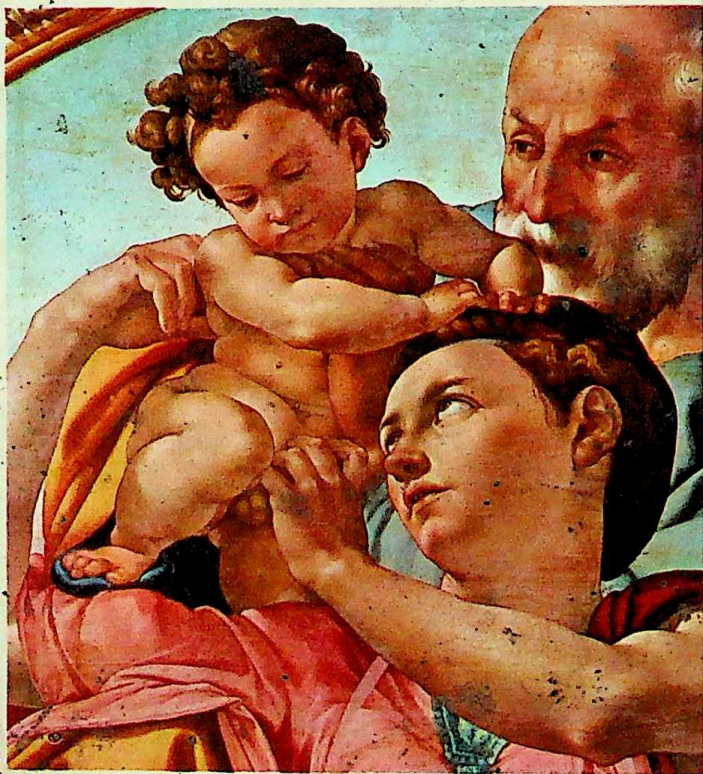
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ALL THE PAINTINGS OF MICHELANGELO





MICHELANGELO—PAINTINGS

Stendhal wrote: "The only sentiment with which divinity can inspire human weakness is terror. And Michelangelo seems to have been born for the precise purpose of fixing forever this fear in our minds by means . . . of his colors." In this volume, the first of two on Michelangelo's work, *all* the known paintings and frescos of the artist are reproduced, together with a biographical essay, selected criticism, an index of works by location, and bibliographical notes.

The frescos in the Sistine Chapel represent one of the greatest labors in art, culminating in the awesome *Last Judgment*. Enzo Carli brings years of study to his analysis of the aesthetic and allegorical values of these frescos.

We see in the comparison of Michelangelo's sculpture and painting how the artist revolutionized both media by interchanging their qualities. The strong plastic character of his paintings stems from sculpture; the varied surfaces of his sculpture derive from the techniques of painting.

Michelangelo's achievement can be better understood when set against the turbulent events of the Renaissance and the whims of powerful patrons. This volume traces the forces that worked against the artist, and the strength he showed in realizing his art despite them.

112 plates in black and white

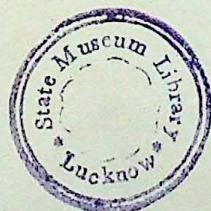
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JACKET ILLUSTRATION:

Holy Family, Florence, Uffizi

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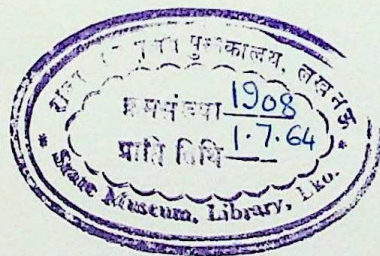
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ALL THE PAINTINGS OF MICHELANGELO

By ENZO CARLI

Translated from the Italian by

MARION FITZALLAN



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London



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MICHELANGELO BUONARROTI

Life and Work

MICHELANGELO was born on March 6, 1475, in Caprese in the upper reaches of the Tiber valley. He was the son of Ludovico Buonarroti Simoni, the town mayor, and of Francesca di Neri of Miniato del Sera. A month after Michelangelo's birth, his father's term of office ended, and the family returned to Florence. Michelangelo was wet-nursed by the wife of a stonecutter; in later years the artist himself used to say that he "had the milk of sculpture in his veins." At the age of thirteen, as a result of the interest shown in him by the painter Granacci, Michelangelo was hired as an apprentice painter in the workshop of Ghirlandaio. Soon the young apprentice began frequenting the Medici Gardens of San Marco, enjoying the protection of Lorenzo the Magnificent, who treated him as a friend. In these brilliant and learned surroundings, the young artist grew to know the most renowned figures of the time, men such as Ficino, Pico della Mirandola, Poliziano, and Lorenzo himself; under the guidance of the aged Bertoldo, "that most experienced and reputable of masters," the genius of Michelangelo developed and flowered with astonishing speed. The small bas-relief *Madonna della Scala* (Museo Buonarroti, Florence) that the artist carved when he was between sixteen and seventeen

years old reveals not only exceptional command of technique, but also a fully matured and original personality, ready and able to make the most of the pictorial experience of the masters who had immediately preceded him. This quality is also apparent in his enthusiastic appreciation of Roman and Greek statuary. (Lorenzo had collected numerous outstanding examples in his San Marco Garden.)

Poliziano fired the young artist's imagination with the splendors of classical fables, one of which Michelangelo translated in the *Battle of Centaurs* (Museo Buonarroti, Florence), with such distinctive plasticity, that the relief breaks away at once from the refined exercises with which Bertoldo and humanists like him indulged their tastes.

After the death of Lorenzo the Magnificent in 1492, Michelangelo left the Medici establishment. For his own account, he executed a *Hercules* in marble, four arms high, which was sent to France, but lost in the eighteenth century, and a *Crucifix* in wood, also lost, for the Convent of San Spirito.

Piero, successor of Lorenzo, recalled Michelangelo to the court of the Medici. But in October, 1494, Michelangelo was warned in a dream of the impending expulsion of Piero, and he left suddenly for Venice. From Venice he went to Bologna, where he was kindly received by a nobleman, Giovanfrancesco Aldrovandi. At Bologna he completed a decoration for the tomb of San Domenico, executed two small but vigorous statues, *San Procolo* and *San Petronio*, and a small and proud *Angel Candlebearer* (Church of San Domenico, Bologna). In Bologna he had time to admire the sculpture and reliefs on the doors of San Petronio. These were the last masterpieces of Iacopo della Quercia with whom Michelangelo found he had much in common: in the

reticence and austerity of Quercia's temperament, and in the grave and concentrated drama of his vision (even if their styles differed completely).

Michelangelo returned to Florence some time between the end of 1495 and the beginning of 1496, at which time he executed for Lorenzo di Pier Francesco de' Medici a *Young St John* (now lost) and a *Sleeping Cupid* that was sent to Rome as an ancient work of art without Michelangelo's knowledge. The reception it received encouraged Michelangelo to go to Rome in June, 1496, at the invitation of Cardinal Riario. However, this ecclesiastic gave the artist no work: it was a banker, Iacopo Galli, who commissioned a *Cupid* (now lost or uncatalogued), and a statue of *Bacchus* which is, at present, in the Bargello Museum, Florence. The *Bacchus* reveals how great the artist's preoccupation with ancient forms was. The magnificent marble *Pietà*, which was commissioned in August, 1498, by Cardinal de la Groslaye de Villiers for the Basilica of St Peter, marks the end of the period of formal exercise and research in which Michelangelo's original concepts were renewed in a climate of deep religious fervor and profound artistic knowledge.

To this period also belongs the marble *Madonna with Child*. It was commissioned by a Flemish family who sent it to the Church of Notre Dame in Bruges, where it may still be seen. The sheer mass of the group is animated from within by the play of interrelated volumes, its central point being the Child, who slips slowly from His Mother's arms. A comparable dynamic scheme is imposed on the central group of an unfinished painting commonly known as the *Manchester Madonna* (National Gallery, London, plate 5). The movement of the group pivots on the gesture of the Child reaching for the book and slipping away from it, his feet apparently not firmly supported by the Virgin's cloak. But

Michelangelo, in this painting, has only succeeded in carrying out partially the dynamic scheme, and weakening it furthermore by including other figures. The unfinished *Entombment* (National Gallery, London) embodies with greater breadth and strength this motif: the central force of the mass bearing downwards, its movement checked by an opposing force. Here indeed the theme is expressed with tragic proportion.

Michelangelo returned to Florence where, in 1501, he undertook the decoration of the statues in the Piccolomini Chapel in Siena Cathedral. Only four statues were completed (the Saints Peter, Paul, Pius, and Gregory), and even these may have been executed with the help of others. Of far greater importance, in this same year was the commission for a large *David*, which (on the advice of a committee of famous artists) was placed later, on June 8, 1504, in front of the Palazzo Vecchio in Florence.

In the vigorous and severe plastic lines of *David*, every suggestion of the intrinsic weight of the material is eliminated by the extremely lively modeling, by the strong and positive profile and by the restrained energy and force of David's limbs which are captured at the moment before the attack. This technique finds the greatest pictorial parallel in the *Holy Family* (plate 1), usually known as the *Tondo Doni* (Uffizi Gallery, Florence). The expressive tangle of moving limbs, flesh, and drapery is composed as though of hard stone, with effects of strong relief that in the dramatic contrasts of light and shade utilizes every dynamic possibility. In these years Michelangelo sculptured two other "tondi"—one now in the Bargello Museum (called *Pitti* after the man who commissioned it), with its depth suggested by strongly defined, powerful, and square volumes; and one (once owned by the Taddei family, now in the Royal

Academy, London), where depth is suggested more by the incompleteness of the work. The sculptural rendering is reminiscent of the effects of atmosphere in Leonardo's *sfumato*. The characteristic "incompleteness" of so many of Michelangelo's works is always very suggestive, such as the unfinished but vigorous *St Matthew* (Accademia, Florence), the only attempt at a series of Apostles commissioned in 1503 for the Duomo in Florence.

Michelangelo received another important commission in 1504 from Pier Soderini, the Gonfalonier of Florence: this was to fresco a wall in the Sala del Gran Consiglio with a war scene facing another that was to have been painted by Leonardo. Michelangelo sketched an episode from the Battle of Cascina, but his plan was never carried out on the wall, for he was summoned in the meantime to Rome (March, 1505) by Pope Julius II; and his cartoon, which excited great admiration by its strong and dynamic treatment of nudes in various poses, was destroyed in the 1512 disorders. All that remain now are copies.

Julius II had decided that he would commission Michelangelo to direct the building of his mausoleum in St Peter's. The enormity of the task excited the artist's enthusiasm and he vowed to make this his masterpiece; but the Pope changed his mind, and Michelangelo, bitterly disappointed, returned to Florence. In November 1506, acting on the advice of important officials, he agreed to be reconciled with the Pope and met him personally in Bologna. The Pope commissioned him to execute a large bronze statue to be placed on the façade of San Petronio in Bologna. This work, which caused the artist many difficulties, was completed in 1508 but was destroyed in 1511, when the rule of the Bentivoglio was restored.

On his return to Rome, Michelangelo hoped that he

might at last undertake the papal tomb which he had long waited to begin. On the contrary, he was obliged by the authoritarian Pope to paint frescoes on the ceiling of the Sistine Chapel. Reluctantly accepting the task in May, 1508, he completed it in October, 1512, after four years of superhuman toil, bitterness, and inexpressible hardships, all of which are eloquently expressed in letters he wrote at this time. Yet from these hardships, from this bitter solitude that kept him in a constant state of almost feverish exaltation, there came not only the most complete expression of Michelangelo's genius but also one of the most sublime manifestations of the human spirit.

Michelangelo began his work in the Sistine Chapel by painting the area of the ceiling nearest the entrance of the chapel, and from there worked toward the altar above which are the figures he painted last. During these four years, his art underwent a subtle change in methods of expression. The compact volumes and crystalline severity of his first scenes gradually give way to a broader, inclusive style where the energy of masses takes form in wide segments of chiaroscuro.

Three sections in particular may be distinguished in the framework that, with an admirable sense of illusion and architectural logic, governs Michelangelo's immense composition. First the lower part, formed of lunettes and triangles, in which the *Forefathers of Christ* (plates 78-89) are represented, and the four splayed corner compartments in which the four scenes from the *Miraculous Salvation of the People of Israel* (plates 72-77) are painted. Above, in the second section, the thrones of the seven *Prophets* and the five *Sibyls* are aligned (plates 52-71); the third section, finally, covers the highest part of the ceiling and depicts nine *Stories of the Creation* (plates 10-29) alternating with

twenty figures of nude young men. It is extremely hard to establish the allegorical and moral significance for either the entire cycle or for the single representations that compose it. For this reason, there can be no doubt that their choice corresponds to a precise plan, if not to a sound philosophical system. Recent criticism has dealt with this subject in considerable detail, particularly that of De Tolnay and Hartt. De Tolnay traces the concept of the cycle to the Neo-Platonic doctrine of the stages in man's ascent, in which liberation from his corporeal prison leads to absolute liberty in God. Hartt, on the other hand, discovers in the cycle a Franciscan inspiration, which he finds in numerous correspondences to anagogical prophetic themes taken from the devotions of the Tree of Life. These themes were announced by a Franciscan, Marco Vigerio, in a work dedicated to Julius II (who came from the same city) the year before Michelangelo began the frescoes in the Sistine Chapel. According to Vigerio's doctrine, the Biblical scenes would prefigure the incarnate Christ, the fruit of the Tree of Life as envisioned by the Prophets and Sibyls, who are in turn the branches of the Tree. The idea of the Tree is clearly expressed in the garlands held up by the nude youths. They are fashioned of oak because it was the emblem of the family of Julius II (Della Rovere, or "of oak").

Ignoring, for the moment, their probable symbolical meaning, the figures on the Sistine Chapel ceiling not only offer variety of inventive forms, carried out in a rigorous style that nearly always attains peaks of perfection, but also testify to that intensity and depth with which Michelangelo gave universal significance to the drama of each scene and to the psychology of every figure. The *Stories of the Creation* especially, which are almost entirely bereft of descriptive hints, where the nude figure acting as the eternal mirror of

the human spirit dominates, reveal the reality of thought and feeling, a reality that seems to transcend any particular time or place. In this way *The Drunkenness of Noah* signifies all the misery of a spirit imprisoned by sensuality.

The Flood (plates 25-28) expresses all the tragic immensity of the cataclysm—without the need for naturalistic or picturesque suggestions—in the anguished terror of the crowd searching to escape the fury of an invisible fate. In *The Sacrifice of Noah*, the corner of the altar is angled so that the priestly blessing of the Patriarch may better descend on the humble and industrious sons. The setting for *The Original Sin* (plates 22-23) is not that fruitful garden beloved of earlier traditions, but a wasteland of barren rock and desolate plain. Here the two episodes of the Temptation and Punishment revolve simultaneously around a single, monstrous tree. In the *Creation of Eve* the light touch from the bulking mass of the Creator is sufficient to form the likeness of woman from the heavy, almost animal-like sleep of Adam. Similarly, in the *Creation of Adam* (plate 13), the void in the center of the picture is filled by the mysterious magnetism passing between the finger of God and the inert hand of the recumbent figure. *God Creates the Animals* (plate 12) is depicted in a cloud flying over a deserted universe, a great shadow that breaks the silence of infinite space while, in *God Creates the Stars*, the dazzling gesture of the Creator is like a sudden trumpet-call, rousing the expectation of the skies and putting to flight the obscure spirit of Night. Finally, in *God Separates Light from Darkness* (plate 10), God, who is Light personified, creates light, a formless substance, out of the eddying clouds.

The most diverse forms of meditation and ecstasy are depicted in the various attitudes assumed by the Prophets: the studious meditation of Zacharias on the protected quiet

of his throne is in direct contrast to the tumult of limbs and drapery of Ezekiel, who is obsessed by supernatural voices. We see the anguish of Jeremiah, submerged in the vision of universal suffering, and the herculean power of Jonah who, dazzled by the appearance of God in the panel above him, turns his huge naked body from the scene. Similarly among the *Sibyls*, less violent perhaps, but equally steeped in the mysteries of prophecy, the attitudes range from the craggy senility of the Persian Sibyl to the youthful serenity of the Eritrean, from the supple and sinuous agility of the Libyan to the monumental Delphic Sibyl, confronting us with the passion for Truth shining from clear wide-open eyes.

More familiar is the world of affection inspired by the *Forefathers of Christ* who are grouped together and almost imprisoned between the compact triangles and the lunettes encircling the windows. There is the desolation of abandoned children huddling against one another and longing for the light of the Word that has yet to be announced. Close to them, however, on the four splayed corner compartments of the ceiling, Michelangelo's idiom becomes more violent, ranging from the scene with *Judith and Holofernes* (plate 74) and *David and Goliath* (plate 75), conceived with monumental plasticity, to the *Triumph of Esther* (plate 72) and *The Bronze Serpent* (plate 73), realized with an unrestrained and daring sensibility.

Among the most admirable creations in the Sistine Chapel are the nineteen (since one was destroyed) figures of the young *Nudes* (plates 30-48), framing the scenes in the center of the ceiling. Their vitality stems from the striking contrasts in mass and volumes, studies displaying powerful elements of tension, contortion, stasis and movement, and rotation, all in an inexhaustible variety of poses, and in expressions of rhythm, dance, flight, violence, oppression, fatigue, and

freedom. These figures constitute one of the supreme tokens of homage that art in all times has paid to the male nude, considered as the most perfect example of beauty created in the image and likeness of God: a moral and artistic tenet, moreover, central to Michelangelo's own spirit. Their appearance in the religious cycle of the Chapel has been too variously and ingeniously interpreted to be conceived clearly in any other way.

Equally difficult is the interpretation of the two works that Michelangelo next undertook: the Tomb of Julius II and the Medici Chapel (the New Sacristy) in the Church of San Lorenzo, Florence. For the first time since the completion of the Sistine Chapel frescoes, the artist was free to apply himself to the Tomb, although the original plan had been much modified by the Pope's heirs. New and binding obligations, however, prevented Michelangelo from carrying out the Tomb—it had been his dream since youth, and he himself now bitterly called it "the tragedy of the sepulchre." The monument, which was finally set up in 1545 in the Church of San Pietro in Vincoli, is, in fact, architecturally weak; it has only one statue carved entirely by Michelangelo, the superb figure of *Moses*, conceived in 1513, which is spiritually a companion-piece to the last of the *Prophets* in the Sistine Chapel. For the sepulchre, however, Michelangelo had partially completed (1513-14) and partially chiselled out (1520-22) six statues of "slaves," whose allegorical significance is debatable, but which are among the clearest indications of the profound and disquieting puzzle of the artist's mind. Two of them are now in the Louvre. They are the most elaborate in form; but even the four others that are only roughly blocked out (preserved in the Accademia, Florence) are none the less complete in their lyrical realism. It is uncertain whether the *Victory* (Palazzo Vecchio, Florence) was

destined for the Tomb of Julius II, a group in which Michelangelo's typical principle of "contrapposto" is carried to such extremes that it borders upon mannerism.

The work for the Medici Chapel, or the New Sacristy, in San Lorenzo at Florence was begun in 1520, four years after Leo X commissioned the artist to design a façade for Brunelleschi's magnificent church. The façade was never done; only drawings and a wood model by Baccio d'Agnolo remain today. The Medici Chapel remains, none the less, the first finished example of Michelangelo's architectural genius. The tombs of Lorenzo, Duke of Urbino, and of Giuliano, Duke of Nemours, are set facing each other against the side walls; on their respective tombs recline the famous allegories of Twilight and Dawn and Day and Night. Over them are the seated figures of the noblemen, transformed into ancient heroes, whose gaze is directed not towards the altar but toward a magnificent image of the Madonna and Child which becomes the psychological center of the whole.

After having planned, besides, the interior of the *Biblioteca Laurenziana* (later completed by Vasari in 1552), Michelangelo returned to Rome where, in May, 1536, he began painting an immense fresco, the *Last Judgment*, on the wall over the altar of the Sistine Chapel. This was, with all solemnity, exhibited to the admiring Roman public on Christmas Day, 1451. Michelangelo's terrifying vision extends across the wall like an ever unfolding tapestry, with no external division impeding the tumultuous ebb and flow of the actors—now cramped into tight groups, now breaking violently apart—mouthing futile imprecations against the livid skies. The ancient theme of the "Dies Irae" is here interpreted in its most tragic dimension, in single episodes where individual suffering is carried to extremes of violence, and in crowded scenes that encompass the universal cataclysm. And

in his desire to portray the inexpressible, Michelangelo's pictorial style is profoundly transformed, going beyond the classical restraint of the Renaissance in the extremely bold foreshortening, in the freedom with which the proportions of the figures are treated, and in the vivid transitions from light to dark that soften hard linear outlines, immersing the figures in mysterious half-shadow, shot with sudden flashes of light.

Michelangelo's last paintings, for the decoration of the Pauline Chapel in the Vatican, were begun in 1542 and completed towards 1549-50. These two frescoes, *The Conversion of Saul* and *The Crucifixion of St Peter*, bear the imprint of a somber and disconsolate imagination. The figures, dim and disquieting, populate a brooding landscape of barren hills: an oppressive atmosphere lends a slow and sorrowful rhythm to the picture; certain details assume an unreal appearance. The style now has moved away from Michelangelo's earlier, clearly articulated volumes and toward dense, opaque masses, barely differentiated. The artist's expressionistic tendencies, evident in the *Last Judgment*, here reach their culmination. The irritation and frustration that characterized his old age may have some bearing on this shift in style; in any case, he always insisted that he painted with great reluctance. Indeed, he now gave up painting and dedicated the last years of his life almost exclusively to architecture; probably because by this time architecture alone seemed to him the medium in which he could best express the enormity of his vision, a vision no longer bound by the fetters of reality.

Architecture now was for him the means by which he could more directly affirm the power with which the spirit could transform inchoate materials. It was, therefore, a time for a frenzied series of new projects, beginnings, and under-

takings—of plans for churches, palaces, portals, piazzas, and fortifications. Most of these were completed without Michelangelo's supervision or were afterwards greatly modified, but they none the less contributed to making the face of Christian and Papal Rome worthy of comparison with the Rome of the Caesars. It is difficult to choose objectively between the works of this period but the following must be mentioned: the arrangement of the Capitoline Hill flanked by the compact mass of two palaces that were conceived in a strong synthesis of one order; the very beautiful Porta Pia; the majestic Palazzo Farnese; and, finally, the Dome of St Peter's. The immensity of the Dome's structure, its artistic and technical perfection, and the powerful yet lively beauty of its framework all constitute a most solemn tribute to the greatest church in Christendom.

After he had completed the Tomb of the Medici, Michelangelo did little other sculpture. While still working on the Tomb, and before he painted the frescoes for the *Last Judgment*, he carved a *Risen Christ* for the Church of Santa Maria sopra Minerva, a graceful statue of a *David-Apollo*, and a proud bust of *Brutus* (the statue and the bust are in the Bargello Museum). Michelangelo continued working in Rome, although the circumstances no longer satisfied his desire for achievement; his art served solely to appease his lonely hours and to give inward relief to his spirit. When, in a rare moment, he suspended his architectural activities, he turned, for at least the third time, to the elaboration on the theme of religious and somber austerity that had inspired, twenty-three years before, his first masterpiece: the *Pietà*. He again produced great masterpieces. The so-called *Pietà di Palestrina* (now in the Accademia, Florence), the *Deposition* in Santa Maria del Fiore, and the incomplete *Rondanini Pietà* attain a great spiritual intensity in their

methods of expression and reveal a growing and passionate participation in the mystery of divine grief. These masterpieces embody the last dialogue between the greatest craftsman and Death, who throughout his life was "idol and sovereign." From the modest house of Macel de' Corvi there could be heard the blows of a chisel in the silence of wintry Roman nights even up to a week before this untiring artist, on February 18, 1564, passed "out of violent storm into sweet calm" at the hour of the Ave Maria.

BIOGRAPHICAL NOTES

- 1475, MARCH 6. Birth of Michelangelo Buonarroti, the son of Ludovico Buonarroti Simoni and Francesca di Neri of Miniato del Sera, in the fortress town of Caprese in Casentino. Shortly after his birth, the family returns to Florence.
1481. Death of Michelangelo's mother.
- 1488, APRIL 1. Michelangelo becomes an apprentice in Ghirlandajo's workshop.
- 1488-92. Frequents the Medici Gardens of San Marco, and enjoys the protection of Lorenzo the Magnificent. Carves the *Madonna della Scala* and the *Battle of Centaurs*.
1494. Following the invasion of Charles VIII, Michelangelo flees to Venice and then to Bologna, where he executes the sculpture of an *Angel* for the Tomb of San Domenico.
1495. Returns to Florence and carves, in marble, a *St John* and a *Cupid* for Lorenzo di P. Francesco de' Medici.
- 1496, JUNE 25. Arrives in Rome as a guest of Cardinal Riario.
1497. Carves the *Bacchus*.
- 1498, AUGUST 27. Begins work, in St Peter's, on the *Pietà*, commissioned by Cardinal Giovanni de la Groslaye de Villiers.
- 1501, AUGUST 16. Returns to Florence, and receives a commission from the Office of Works of Santa Maria del Fiore for *David*.
- 1502, AUGUST 12. The Signoria of Florence commissions a bronze *David*.
- 1503, APRIL 24. The Office of Works of Santa Maria del Fiore commissions the *Twelve Apostles* for the interior of the Duomo.
- 1504, AUGUST. Gonfaloniere Pier Soderini charges him to do a fresco for the Council Chamber in the Palazzo Vecchio. Two months later Michelangelo begins the drawing for the *Battle of Cascina*.
- 1504, SEPTEMBER 8. The *David* is set up in the Piazza della Signoria.
- 1505, MARCH. Pope Julius II (Giuliano della Rovere) summons him to Rome and commissions a sepulchre, which is to be the Tomb of Julius II.
- 1505, APRIL 17. Michelangelo returns to Florence. From May until December, he is in Carrara selecting marble for the Tomb of Julius II. He then returns to Rome.
- 1506, APRIL. Leaves Rome, where he was unable to obtain an audience with the Pope, and goes to Bologna.

- 1506, AUGUST. The *Madonna with Child* is sent to Bruges.
- 1506, NOVEMBER 27. Michelangelo meets the Pope in Bologna.
1507. Carves the statue of Julius II in bronze. This is to be placed over the main entrance of the Church of San Petronio in Bologna.
- 1508, MARCH. Returns to Florence. Julius II once again summons him to Rome and commissions the decoration of the Sistine Chapel ceiling.
- 1508, MAY 10. Michelangelo begins work on the Sistine Chapel ceiling which continues until 1512.
- 1511, December 30. The statue of Julius II in Bologna is knocked down and destroyed.
1512. The cartoon for the *Battle of Cascina* is destroyed in Florence.
- 1512, OCTOBER. Having completed the ceiling decoration of the Sistine Chapel, Michelangelo returns to Florence.
- 1513, MAY. He is again in Rome.
- 1514, JUNE 15. Accepts the commission for the *Risen Christ* for the Church of Santa Maria sopra Minerva.
- 1516, JULY. Goes to Carrara again, to choose marble for the Tomb of Julius II (Julius died on February 24, 1513).
- 1516, DECEMBER 5. Is summoned from Carrara to Rome by Pope Leo X (Giovanni de' Medici) for consultations on a façade for the Church of San Lorenzo in Florence. He then returns to Carrara and also visits Pietrasanta.
1517. He has a wooden model made of the façade for the Church of San Lorenzo. He executes a terracotta model himself.
- 1518, JANUARY 19. He goes to Rome, where he draws up the contract (which was annulled on March 12, 1520) for the façade of the Church of San Lorenzo.
- 1518, FEBRUARY. Returns to Florence. Then goes to Pietrasanta to supervise the new marble quarry.
1519. Michelangelo spends his time between Florence, Carrara, and Pietrasanta.
- 1519, OCTOBER 20. Suggests to the Pope that he execute a sepulchre in memory of Dante in Florence, where he hoped the poet's remains would be transferred.
- 1520, MARCH-NOVEMBER. Begins preparatory work for the Tombs of the Medici.
- 1521, MARCH. Begins work for the New Sacristy in the Church of San Lorenzo. He then goes to Carrara again.
- 1521, AUGUST. The *Resurrected Christ* reaches the Church of Santa Maria sopra Minerva in Rome.
- 1522, JANUARY. Michelangelo recovers from a serious illness.
- 1524, AUTUMN. Begins work on the *Biblioteca Laurenziana*.
1525. Is engaged in work on the Library and on the Medici Chapel (the New Sacristy in San Lorenzo).

- 1529, JANUARY 1. Michelangelo is elected *Magistrato de' Nove* by the Florentine Militia.
- 1529, APRIL 6. Is nominated Governor-General of the Florence fortifications. During this period he works on plans for a fortress at Pisa, fortifications for Livorno, and defenses for the Arno.
- 1529, JULY 28. Goes to Ferrara to examine the fortifications there.
- 1529, SEPTEMBER 9. Returns to Florence.
- 1529, SEPTEMBER 21. Flees to Venice and is therefore declared a rebel.
- 1529, NOVEMBER 23. Returns to Florence to supervise the dismantling of the bell-tower of San Miniato.
- 1530, AUGUST 12. The Florentine Republic collapses and Michelangelo finds shelter in a friend's house. After being pardoned by the Pope, he continued work on the Tombs of the Medici.
- 1533, SEPTEMBER 25. Michelangelo's father dies.
- 1534, SEPTEMBER 23. Michelangelo goes to Rome to discuss the fresco of the *Last Judgment*.
- 1531, SEPTEMBER 1. Pope Paul III (Alessandro Farnese) appoints Michelangelo to the post of Chief Painter, Sculptor, and Architect of the Vatican Palace.
- 1536, MAY. Michelangelo begins the *Last Judgment*.
1537. Michelangelo becomes a Roman citizen.
- 1541, OCTOBER 31. The *Last Judgment* is completed.
- 1541, DECEMBER 25. The public is allowed to view the *Last Judgment*.
- 1542, OCTOBER. Michelangelo begins work on the Pauline Chapel frescoes.
- 1544, JANUARY. He designs the tomb of *Cecchino Bracci*.
- 1544, JUNE. Michelangelo falls seriously ill in the home of a friend, Luigi Del Riccio.
1545. The Tomb of Julius II in the Church of San Pietro in Vincoli is completed. The statue of *Moses* is also placed there.
- 1545, FEBRUARY 6. Michelangelo paints a *Crucifixion* for Vittoria Colonna.
1546. He wins the competition conducted by order of Pope Paul III to decorate the Entablature of the Farnese Palace.
- 1547, JANUARY 1. Is put in charge of the building of St Peter's. During this period he designs a new *Piazza* for the Campidoglio, and works on fortifications for Borgo.
- 1547, JULY. Executes preliminary studies for the Dome of St Peter's. Shortly after, he begins studies for the ramparts of Belvedere.
- 1549, JANUARY 9. Michelangelo's brother, Giovan Simone, dies.
1549. Michelangelo restores the foundations of the Bridge of Santa Maria.

1550. The frescoes for the Pauline Chapel are completed. The first edition of Vasari's *Lives of the Artists* is published.
- 1556, SEPTEMBER. The Spanish forces approach Rome. Michelangelo leaves for Loreto, stopping at Spoleto on the way.
- 1556, OCTOBER 31. Is recalled to Rome by Pope Paul IV (Gian Pietro Carafa).
1557. Executes preparatory studies for the Dome of St Peter's. Constructs a wooden model.
1559. Michelangelo sends a terracotta model of the staircase for the *Biblioteca Laurenziana* to Florence. He also executes drawings for the Church of San Giovanni dei Fiorentini.
1560. Designs the Tomb of G. Giacomo de' Medici (executed by Leone Leoni in the Duomo, Milan) and plans the Porta Pia.
1561. He alters the great hall of the Baths of Diocletian into the Church of Santa Maria degli Angeli.
1564. Michelangelo works on the *Rondanini Pietà*.
- 1564, FEBRUARY 18. On Friday, at the hour of the Ave Maria, Michelangelo dies in his home in Macel de' Corvi in Rome. He is buried near the Church of the Santi Apostoli. His nephew, Lionardo, secretly removes his body and has it transferred to Florence.
- 1564, MARCH 12. Michelangelo's remains are buried in the Church of Santa Croce in Florence.
- 1564, JULY 14. A memorial service for Michelangelo is held in Florence in the presence of the members of all the Academies of Art. Benedetto Varchi gives the memorial speech.

MICHELANGELO'S PAINTINGS

Plate 1

HOLY FAMILY (also known as the *Tondo Doni*). Panel, diameter 120.* Florence, Uffizi. Recorded by Vasari and Condivi as a work painted for Angelo Doni. For this reason, the cornice bears the arms of the Doni and Strozzi families, because the work was executed for the marriage of Angelo Doni and Maddalena Strozzi, which took place in 1503, or early 1504. However, critics generally place the execution at a later date, between 1505 and 1506. (See plates 2-4.)

Plate 2

HOLY FAMILY. Detail: head of the Child.

Plate 3

HOLY FAMILY. Detail: head of the Madonna.

Plate 4

HOLY FAMILY. Detail of the background. The figures shown here, together with the ones to the right, have given rise to many fanciful interpretations. It seems, however, that they represent angels, or youthful *genii*, in the act of holding a draped curtain behind the sacred group. This interpretation is based on a motif already expressed by the young Michelangelo in a relief of the *Madonna della Scala*.

Plate 5

MADONNA AND CHILD WITH ST JOHN AND ANGELS (also known as the MANCHESTER MADONNA).

* All dimensions are given in centimeters.

Panel, 105 × 76. London, National Gallery. Unfinished. The title, *Manchester Madonna*, stems from the fact that the work was exhibited in Manchester in 1859 for the first time as a work by Michelangelo. Up to that time it had been attributed to Domenico Ghirlandaio. The attribution to Michelangelo was strongly contested by Wölfflin, and the work was successively attributed to Antonio Mini, a student of Michelangelo, to Francesco Granacci, and to Jacopino del Conte. Some authoritative critics, such as De Tolnay, continue to deny Michelangelo's authorship, contrary to the opinion of Toesca and others. The work may be dated about 1498-1500. (See plates 6-7.)

Plate 6

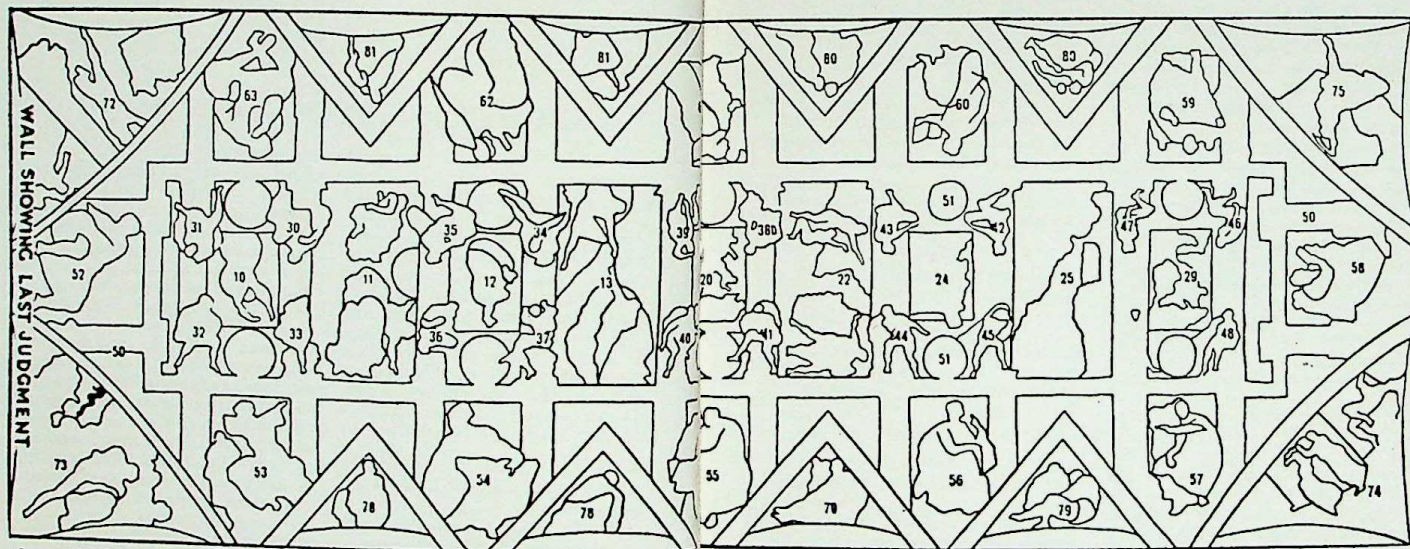
MADONNA AND CHILD WITH ST JOHN AND ANGELS. Detail: angels.

Plate 7

MADONNA AND CHILD WITH ST JOHN AND ANGELS. Detail: head of the Madonna.

Plate 8

THE ENTOMBMENT. Panel, 161 × 179. London, National Gallery. Unfinished. Obtained from the former Fesch Collection in the Palazzo Falconieri, Rome. It was first attributed to Michelangelo by Overbeck and Cornelius. The attribution was contested by Wölfflin, then refuted by Berenson, Venturi, Toesca, and others. Some critics think that it is



the work of an older acquaintance of Michelangelo's named Carlo. Others think it comes from the workshop or school of Michelangelo. Controversy surrounds its date of execution: it probably dates from a little before the beginning of the frescoes for the Sistine Chapel in 1508. (See also plate 9.)

Color Plate 1
HOLY FAMILY. Detail of the Child, and heads of the Madonna and St Joseph (see plate 1).

Plate 9
THE ENTOMBMENT. Detail: head of St John the Baptist.

THE SISTINE CHAPEL CEILING

Fresco, ceiling 1300 × 3600. Rome, Vatican Palace. From details given by Michelangelo himself, we know that work was begun on the frescoes in the Chapel on May 3, 1508; further, from a letter written by Michelangelo to G. Francesco Fattucci at the end of December, 1523, we have the precise account of the beginning of

the work. It was, in fact, originally conceived along a very simple plan, with the twelve Apostles on pedestals and with geometric designs decorating the center, as is corroborated by a sketch now in the British Museum. Pope Julius II subsequently gave Michelangelo freedom to do what he liked. The work

at first caused great difficulties due to Michelangelo's lack of practice in the technique of fresco painting. The masters whom he summoned from Florence to help him proved useless and he dismissed them. But in September, 1510, at least two apprentices were on the scaffolding in the Chapel, named Giovanni and Bernardo. It seems likely that Giuliano da Sangallo intervened at the beginning of the work to give advice on ways and means to avoid mold and dampness in the plaster. The various stages of the undertaking are detailed, at least from a psychological point of view, in letters Michelangelo wrote to friends. By September, 1510, Michelangelo had completed the first section

of the ceiling, near the exit of the Chapel, corresponding to the last *Biblical Stories*, which were the first to be painted. The entire work was finally completed in October, 1512.

Through the nearly three hundred figures in the gigantic fresco, Michelangelo has traced the great spiritual story of humanity, from the creation of the world to the vigil for the coming of the Redeemer. The nine *Stories of the Creation* depicted in the center of the ceiling constitute three main motifs: the Origins of the World (*God Separates Light from Darkness*, the *God Creates the Stars*, *God Separates Sky from Water*, and *God Creates the Animals*); the Origins of Man (*The Creation of Adam*

and Ere, *The Original Sin*, and *The Expulsion from Paradise*; the Origins of Evil (*The Flood*, *The Sacrifice of Noah*, *The Drunkenness of Noah*, and *The Consequences of Sin*). The stories end at this point, leaving humanity in sin, awaiting redemption.

Around these nine stories are twenty youths carrying garlands; a precise allegorical significance cannot be attached to them—despite many attempts to do so. These nudes are all reproduced in this volume with the exception of one, which was partially destroyed in an explosion that occurred in 1798. Farther down are the seers, the *Prophets* and the *Sibyls*, who announce the Redemption.

On the splayed-corner compartments, *The Miraculous Salvation of Israel* further confirms the promise of salvation by means of episodes of *The Bronze Serpent* and *The Triumph of Esther*, of *Judith*, and of *David*; the Messiah will come. The series, *The Forefathers of Christ*, is executed in eight episodes on the ceiling and in fourteen lunettes (originally numbering sixteen but all except two on the altar screen—depicting Abraham, Isaac, Ezra, and Aaron—were subsequently erased by Michelangelo himself when he painted the *Last Judgment* there). The lunettes do not form a part of the ceiling, but extend over three walls, framing the large windows. The Lord descends to earth to redeem humanity from sin: forty-two generations, from Abraham to Joseph, were spent in preparation for the coming of the Redeemer.

The complete ceiling of the Sistine Chapel (excluding, therefore, the lunettes) is reproduced in the large plate which precedes the numbered plates. The plan on pages 26 and 27 indicates the plate numbers for reproductions of single episodes.

NINE STORIES OF THE CREATION

Plate 10

GOD SEPARATES LIGHT FROM DARKNESS. This is the first act of the creation, according to the biblical account, which is illustrated in the plates which follow. These do not correspond, however, to the actual order in which the nine stories were executed (see above).

Plate 11

GOD CREATES THE STARS. (See also plate 19.)

Plate 12

GOD CREATES THE ANIMALS. The subject of this story was traditionally interpreted as the "Separation of Water from the Earth." (See also plate 18.)

Plate 13

THE CREATION OF ADAM. Life has been given by means of a spark, which springs from the forefinger of the Creator to that of man. (See also plates 14-17.)

Plate 14

THE CREATION OF ADAM. Detail: Eternity

Plate 15

THE CREATION OF ADAM. Detail: Adam.

Plate 16

THE CREATION OF ADAM. Detail: head of Adam.

Plate 17

THE CREATION OF ADAM. Detail: head of God. This figure was the first one to be painted by Michelangelo on the extreme eastern part of the Chapel ceiling, and reappears in the scene over the altar and in the

Last Judgment. As the work proceeded, Michelangelo's style became more and more synthesized, by means of a process of simplification that culminated in the scenes painted last. This head of God should be compared with the other two he painted. (See plates 18 and 19.)

Plate 18

GOD CREATES THE ANIMALS. Detail: head of God.

Plate 19

GOD CREATES THE STARS. Detail: head of God.

Plate 20

THE CREATION OF EVE. Eve born from Adam's rib. (See also plate 21.)

Plate 21

THE CREATION OF EVE. Detail: head of Eve.

Plate 22

THE ORIGINAL SIN. Two episodes are depicted here in the same picture: the serpent offers Eve the apple that Adam will eat, and the angel chases the couple from Paradise. (See also plate 23.)

Plate 23

THE ORIGINAL SIN. Detail: Adam and Eve being expelled from Paradise.

Plate 24

THE SACRIFICE OF NOAH. The origins of evil. The scene represents the sacrifice Noah offered the Lord when he descended from the Ark after the rains stopped (Genesis viii, 20). Michelangelo has reversed the chronological order of this story and the one which follows, since Noah's sacrifice occurred after, not before, the Flood.

Color Plate II

MADONNA AND CHILD WITH ST JOHN AND ANGELS. Detail of plate 5.

Plate 25

THE FLOOD. This is the last story in the whole cycle, but the first executed. It is also the most important, includes the greatest number of figures, and is deservedly the most famous. Furthermore, Michelangelo depicts here the greatest number of episodes: humanity trying to flee from the calamity (in the two large groups to the left and right); the struggle to gain possession of a ship (in the center); the Ark (in the background) whose sides some figures are vainly trying to scale; and (above it) the white dove anticipating the end of the Flood. (See also plates 26-28.)

Plate 26

THE FLOOD. Detail: a woman seeking a place of safety for her possessions.

Plate 27

THE FLOOD. Detail: a couple and a mother trying to escape.

Plate 28

THE FLOOD. Detail: fight over the possession of a boat and the attempt to reach the safety of the Ark.

Plate 29

THE DRUNKENNESS OF NOAH. This scene represents the return to sin after the Flood.

THE NUDES

Plates 30-48

NINETEEN NUDES. (The twentieth is almost entirely destroyed.) These nude figures are grouped by fours around the first, third, fifth, seventh, and ninth *Stories of the Creation*.

Color Plate III

THE ENTOMBMENT. Detail of plate 8.

Plate 49

THE NUDES. Detail: face of the nude pictured in plate 48.

DECORATIVE DETAILS

Plate 50

Twenty-four pairs of cupids are depicted in various poses on the lateral pilasters which frame the immense figures of the *Prophets* and *Sibyls*. Figures fill the background of the sides of the eight sections depicting the *Forefathers of Christ*, and of the four corner sections depicting the *Miraculous Salvation of Israel*. All these are purely decorative elements and possibly were painted by one of Michelangelo's assistants. Reproduced at left are the two cherubs which are on Jonah's right; at right of the plate are the background figures which are on the left of the *Bronze Serpent*.

Plate 51

MEDALLIONS DEPICTING BIBLICAL EPISODES. Between each pair of nudes, running the length of the ceiling, is a medallion showing Biblical episodes. The two reproduced here represent, at left, the destruction of Baal's image (II Kings x, 27) and, at right, the death of Uriah (II Samuel xi, 17). Both medallions decorate the lower sides of the *Sacrifice of Noah*.

PROPHETS AND SIBYLS

The seven *Prophets* and five *Sibyls* are the largest single figures in the fresco. Five alternate figures run along each length of the ceiling, and one appears on each of the lateral sides. The plates reproduce the whole series,

beginning with the figure facing the *Last Judgment* and working to the right. Details of four *Prophets* and four *Sibyls* are also reproduced.

Plate 52

THE PROPHET JONAH.

Plate 53

LIBYAN SIBYL.

Plate 54

THE PROPHET DANIEL.

Plate 55

CUMAEAN SIBYL.

Plate 56

THE PROPHET ISAIAH.

Color Plate IV

THE CREATION OF ADAM. Detail of plate 13: Adam.

Plate 57

DELPHIC SIBYL.

Plate 58

ZACHARIAH.

Plate 59

JOEL.

Plate 60

ERYTHRAEAN SIBYL.

Plate 61

EZEKIEL.

Plate 62

PERSIAN SIBYL.

Plate 63

JEREMIAH.

Plate 64

JONAH. Detail.

Plate 65

ISAIAH. Detail.

Plate 66

JOEL. Detail.

Plate 67

JEREMIAH. Detail.

Plate 68

ERYTHRAEAN SIBYL. Detail.

Plate 69

LIBYAN SIBYL. Detail.

Plate 70

DELPHIC SIBYL. Detail.

Plate 71

PERSIAN SIBYL. Detail.

THE MIRACULOUS
SALVATION OF THE
PEOPLE OF ISRAEL

Plate 72

THE TRIUMPH OF ESTHER. Esther, cousin of Mordecai and the favorite wife of Ahasuerus, "which reigned from India even unto Ethiopia" (Esther i, 1), attempted to prevent the annihilation of her race as ordered by Haman. She was successful and had Haman crucified instead. This is one of many stories in the history of the Israelites which confirms God's promise of salvation. Michelangelo depicts three moments simultaneously in the story: at left, the crowd before which Haman is condemned; at right, Ahasuerus stretched out on his day bed, commanding Haman to bring in Mordecai, who is seated at the doorway of his chamber; and, in the center, the powerful,

still-living figure of Haman, nailed to the cross. (See also plate 77.)

Plate 73

THE BRONZE SERPENT. This was probably the last of the four figures in the *Salvation* to be executed. During the Israelites' long journey to the Land of Edom, "... the soul of the people was much discouraged because of the way. And the people spake against God and against Moses. . . . And the Lord sent fiery serpents among the people, and they bit the people; and much people of Israel died." The Israelites, penitent, begged Moses to intercede for them, and Moses "prayed for the people." And the Lord said unto Moses, "Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived" (Numbers xxi, 4-9). At the right of the fresco is the twisting turmoil of fiery serpents; at the left, the cured Israelites (see also plate 76). Dominating the center background is the bronze serpent.

Plate 74

JUDITH AND HOLOFERNES. Depicted here is the virgin who saved her city just when it was about to surrender to Holofernes. After stabbing him, she carried his severed head back to her people, whose courage promptly returned because of her action. Michelangelo depicts her placing a covering over the head of Holofernes which rests on a tray held by a maidservant. At right is the mutilated body of the warrior; in the left background, an armed soldier. This is probably the first episode of the *Salvation* that Michelangelo painted.

Plate 75

DAVID AND GOLIATH. The story of the Giant's defeat by the boy (I Samuel xvii, 51) is depicted here at the point where David is cutting off Goliath's head. A huge tent fills the center background and, at either side, are figures of soldiers.

Plate 76

THE BRONZE SERPENT. Detail: penitents gazing at the bronze serpent.

Plate 77

THE TRIUMPH OF ESTHER. Detail: the suffering of Haman.

THE FOREFATHERS OF CHRIST

The eight niches depict eight families, each made up of three persons—as was Christ's own family: mother, father, and child. They are humble, ordinary families and cannot be identified by any special motif. They can only be recognized by means of the names inscribed on the scrolls underneath the lunettes, and the listing in St Matthew's Gospel. The eight niches are reproduced here in the same order as the *Prophets* and *Sibyls*, working to the right from the niche opposite the *Last Judgment*.

Plate 78

Above: JESSE.
Below: ASA.

Plate 79

Above: EZEKIAS.
Below: JOSIAS.

Plate 80

Above: ZOROBABEL.
Below: OZIAS.

Plate 81

Above: ROBOAM.
Below: SALMON.

This large fresco ends with the fourteen surviving lunettes that frame the windows beneath the ceiling. *The Forefathers of Christ* presents the same conventional aspect here as previously, but one should observe that the figures together represent the weary and painful wait for redemption that is common to all humanity.

The order of the plates reproduced here follows the actual order of the frescoes.

Plate 82

Above: AMINADAB.
Below: BOOZ and OBED.

Plate 83

Above: ABIA (See also plate 89.)
Below: JOATHAM and AHAZ.

Plate 84

Above: ABIUD and ELIAKIM.
Below: ACHIM and ELIUD.

Plate 85

Above: JACOB and JOSEPH.
Below: ELEAZAR and MATTHAN.

Plate 86

Above: AZOR and SADOQ.
Below: JECHONIAS and SALATHIEL.

Plate 87

Above: MANASSES and AMON.
Below: JOSAPHAT and JORAM.

Plate 88

Above: DAVID and SOLOMON.
Below: NAASSON.

Plate 89

ABIA. Detail of the lunette which is above the one reproduced in plate 83.

THE LAST JUDGMENT

The fresco covers the wall above the altar of the Sistine Chapel in the Vatican (1375 × 1220). The preliminary plans for this work probably date from the end of 1534, immediately after the pontifical election of Paul III. But it was only after lengthy preparation, documented by a magnificent series of drawings, that Michelangelo actually began working on the fresco, in May, 1536 (or perhaps the summer of 1535). At the outset two lunettes which Michelangelo himself had executed were destroyed, together with frescoes by Perugino which had already been on that wall. The work was completed in October, 1541 (Michelangelo worked alone at first, or perhaps with an apprentice). The fresco was unveiled on November 1, and all Rome came to admire it on Christmas Day, 1541. Twenty-nine years had elapsed since the ceiling of the Chapel had been completed.

There are three sections to the fresco. Above is the Kingdom of Heaven: in the center is Christ in judgment, flanked by the Virgin and, around Him in a first circle, the great company of saints, with patriarchs to His right, and the Apostles to His left. In a second circle, respectively right and left of Christ, are female saints, virgins, and sibyls, and prophets, confessors, and martyrs. At Christ's feet are two more martyrs, St Lawrence and St Bartholomew. Above Him, in two lunettes, are angels bearing instruments of the Passion, the Cross, and the pillar to which Christ was bound during the Flagellation. In the center section are the judged: to Christ's right is the Ascension of the Chosen Few, to His left the Fallen and Damned. In the center are the angels rousing the dead with trumpets. The lower section of

the fresco depicts the kingdom of Charon and the demons: at left of the fresco is the Resurrection of the Body, to the right the arrival of the Damned in Hell.

The fresco no longer looks today as it did when Michelangelo painted it. Even before the fresco was completed, the number of nude figures caused loud protest. Biagio da Cesena and Pietro Aretino described the fresco as "a hothouse of nudes"; and tradition has it that Michelangelo depicted both men in the figures of Minos and St Bartholomew—and himself in the skin that Bartholomew holds up (plate 95). The protests were sustained in a vague declaration by the Council of Trent (December 3, 1563), which threatened to have the fresco completely destroyed, but fortunately this was averted. Daniel da Volterra—once a follower of Michelangelo—was given orders to paint over the nakedness and thereby earned himself the nickname *bracchione* ("painter of loin cloths"). Subsequent tampering occurred in 1625, 1712, and 1762.

The complete view of the gigantic fresco is given here on the reverse of the plates preceding the numbered plates. Sixteen plates reproduce details. (See plates 90-105.)

Plate 90

THE CROSS OF THE PASSION.

Plate 91

THE PILLAR OF THE PASSION.

Plate 92

CHRIST IN JUDGMENT AND THE MADONNA.

Plate 93

ST PETER.

Plate 94
ST LAWRENCE.

Plate 95
ST BARTHOLOMEW.

Plate 96
THE CHOSEN FEW.

Plate 97
ST SEBASTIAN.

Plate 98
TWO OF THE CHOSEN.

Plate 99
ANGELS ROUSING THE DEAD.

Plate 100
FALL OF ONE OF THE DAMNED.

Plate 101
ANGEL.

Plate 102
ONE OF THE DAMNED.

Plate 103
A BLESSED SOUL.

Plate 104
THE RESURRECTION OF THE
BODY.

Plate 105
CHARON'S BOAT.

THE FRESCOES IN THE PAULINE CHAPEL

These consist of two large frescoes (625 × 661), painted in the Vatican Chapel which was consecrated by Pope Paul III in 1540. Michelangelo began decorating this Chapel in 1542. Work proceeded extremely slowly and was frequently interrupted, not only by the artist's numerous other commitments, but also because of his poor health. Among other mishaps, in 1545, when the execution was already well under way, the roof of the Chapel crumbled as the result of a fire. But apparently none of the frescoes—today in a poor condition—were damaged, and the work was completed in 1550.

Plate 106
THE CONVERSION OF SAUL. General view.

Plate 107
THE CRUCIFIXION OF ST PETER. General view.

Plate 108
THE CONVERSION OF SAUL. Detail: a soldier helping Saul to his feet.

Plate 109
THE CONVERSION OF SAUL. Detail: a soldier.

Plate 110
THE CRUCIFIXION OF ST PETER. Detail: a soldier.

Plate 111
THE CRUCIFIXION OF ST PETER. Detail: a bystander.

Plate 112
THE CRUCIFIXION OF ST PETER. Detail: the executioner.

LOST PAINTINGS

TEMPTATION OF ST ANTHONY. Copied from an etching by M. Schongauer.

ST FRANCIS RECEIVING THE STIGMATA. Colored drawing. According to Vasari, this was not Michelangelo's work. The drawing is known to have been in the Church of San Pietro in Montorio, Rome.

THE BATTLE OF CASCINA. The Earl of Leicester's Collection (Holkham Hall, Norfolk) has a chiaroscuro in oils (reproduced here in the first plate preceding the numbered plates). It is the most exact, existing copy of the cartoon for the fresco that Michelangelo was to execute on a wall of the Grand Council Chamber (*Salone dei Cinquecento*) in the Palazzo Vecchio, Florence. It was to face a wall on which Leonardo da Vinci was to have painted an episode from the Battle of Anghiari. Gonfaloniere Pier Soderini gave Michelangelo the commission in August, 1504, and the artist began work in October of that year. He was still working in March, 1505, when he was suddenly summoned to Rome by Pope Julius II. The cartoon was finished during the spring and summer of 1506, after Michelangelo's flight from Rome, and was first exhibited, with Da Vinci's cartoon, in the Pope's Chamber (*Sala del Papa*). When both cartoons were moved to the Medici Palace, crowds of artists flocked to examine and copy them. The cartoons were destroyed in the disorder that followed the return of the Medicis to Florence in 1512. Various

copies of Michelangelo's work exist, but they are all partial except some excellent drawings and preparatory sketches in Florence (Uffizi and Buonarroti Gallery), London (British Museum), Paris (Louvre), Vienna (Albertine Gallery), and Oxford (Ashmolean). The copy reproduced here is not complete, since it lacks a group of fighting horsemen—recorded by Vasari as being on the left of the cartoon—together with some other figures which were also on the left.

As the theme of his composition Michelangelo took an episode from the Florentine war against Pisa in 1364, when the Florentines, surprised by the enemy as they bathed in the Arno near Cascina, were saved by Manno Donati's vigilance and were victorious in the battle that followed.

LEDA AND THE SWAN. This was painted during the artist's stay in Florence, for Alfonso d'Este in 1530. It later passed to a French collection. (Copy in the National Gallery, London.)

CUPID KISSING VENUS. Drawing executed for Bartolomeo Bettini (Vasari). Bettini is responsible for the composition of a work by Pontormo in the Uffizi, Florence.

"NOLI ME TANGERE." Drawing executed for the Marchese del Vasto (Vasari). A preparatory drawing is in the Fitzwilliam Museum, Cambridge.

CRUCIFIXION. Painted for Vittoria Colonna in 1545.

PAINTINGS ATTRIBUTED TO MICHELANGELO

HOLY FAMILY WITH ST JOHN. *Dublin, National Gallery.* Attributed to Michelangelo by G. Fiocco but, according to other critics, this is a work by F. Granacci.

TONDO, known as the MADONNA DELLA LOGGIA. *Vienna, Academy; formerly in Perugia.* Attributed to Michelangelo in 1651, and subsequently by Bayersdorfer, A. Venturi, and G. Fiocco.

KNEELING MADONNA WITH CHILD AND ST JOHN. *Florence, Contini Collection; formerly in London.* Attributed to Michelangelo by G. Fiocco.

SEATED MADONNA AND CHILD. *Baden, near Zurich, Private Collection.* Attributed to Michelangelo by G. Fiocco.

LOCATION OF PAINTINGS

FLORENCE

UFFIZI

Holy Family (plates 1-4 and color plate I).

LONDON

NATIONAL GALLERY

Madonna and Child with St John and Angels (plates 5-7 and color plate II).

The Entombment (plates 8-9 and color plate III).

ROME (VATICAN)

SISTINE CHAPEL

Ceiling frescoes (plates 10-89, plate preceding numbered plates, and color plate IV).

The Last Judgment (plates 90-105 and plate preceding numbered plates).

PAULINE CHAPEL

The Conversion of Saul (plates 106-109).

The Crucifixion of St Peter (plates 107-112).

SELECTED CRITICISM

The most benign Ruler of Heaven in His clemency turned His eyes to the earth and . . . became minded to send down to earth a spirit with universal ability in every art and every profession, who might be able, working by himself alone, to show what manner of thing is the perfection of the art of design in executing the lines, contours, shadows, and highlights so as to give relief to works of painting, and what it is to work with correct judgment in sculpture, and how in architecture it is possible to render habitations secure and commodious, healthy and cheerful, well-proportioned, and rich with varied ornaments. He was pleased, in addition, to endow him with the true moral philosophy and with the ornament of sweet poesy, to the end that the world might choose him and admire him as its highest exemplar in the life, works, saintliness of character, and every action of human creatures, and that he might be acclaimed by us as a being rather divine than human.

G. VASARI

Le Vite, 1568. (Translation by De Vere.)

This work [the Sistine Chapel ceiling], in truth, has been and still is the lamp of our art, and has bestowed such benefits, and shed so much light on the art of painting, that it has served to illuminate a world that had lain in darkness for so many hundreds of years.

G. VASARI
ibid

Michelangelo used his means as an end: in studying anatomy he did well, but in taking anatomy as the be all and end all of art he did wrong. It was a pity he did not know how to use it. His

by Sarayu Foundation Trust, Delhi and eGangotri. Fur

results (and I humbly beg the pardon of his many worshippers) were rough, hard, extravagant, affected, mean, and clumsy. Most obvious of all was his affectation, which led to all his figures having exactly the same expressions and appearance. If you look at one of his figures, you have seen them all.

F. MILIZIA

Dell'Arte di vedere nelle Belle Arti, 1781.

At this moment I am so taken with Michelangelo that, after him, I have no taste even for nature herself, especially as I am unable to contemplate her with the same eye of genius that he did. Oh, that there were only some means of fixing such paintings in my soul

GOETHE

Travels in Italy, 1786.

The only sentiment with which divinity can inspire human weakness is terror. And Michelangelo seems to have been born for the precise purpose of fixing forever this fear in our minds by means of his marble and his colors.

STENDHAL

Promenades Romains, 1828.

Michelangelo did, indeed, learn his manipulation in the school of Ghirlandaio, but in his manner of conception he is entirely without precedents. . . . The accumulated fund of ecclesiastical art usages of the Middle Ages does not exist for him. He creates man anew with grand physical power, which in itself appears Titanic, and produces out of these forms a fresh, earthly, and Olympian world. They move and have their being like a race apart from all earlier generations. What in painters of the fifteenth century is called characteristic finds no place here, because they come forth as a complete race—a people; but where personality is required, it is one ideally formed, a superhuman power. . . .

Michelangelo had, properly speaking, no school; he executed his frescoes without assistance. No one would have dared to
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resolve what he did and carry it through with his gigantic power, but every one wished to produce such effects as his. After his death, all principle in all the different arts was overthrown; everyone strove to reach the absolute, because they did not understand that what in him appeared uncontrolled took shape, in fact, from his inmost personality.

J. BURCKHARDT

The Cicerone. (Translation by J. A. Crowe, 1855.)

At last appeared the man who was the pupil of nobody, the heir of everybody, who felt profoundly and powerfully what to his precursors had been vague instinct, who saw and expressed the meaning of it all. The seed that produced him had already flowered into a Giotto, and once again into a Masaccio; in him, the last of his race, born in conditions artistically most propitious, all the energies remaining in his stock were concentrated, and in him Florentine art has its logical culmination.

B. BERENSON

The Italian Painters of the Renaissance, 1896.

The progress of Michelangelo through Italian art was like that of a mighty mountain torrent, at once fertilizing and destructive; irresistibly carrying all before him, he became a liberator to a few and a destroyer to many more. From the very beginning, Michelangelo was a complete personality, awe-inspiring in his single-mindedness, thinking of the world as a sculptor and as a sculptor only. His interest was in the definition of form, and only the human body seemed worthy of representation to him, for whom the infinite variety of created things simply did not exist. For him, the human race was not the humanity of this world, with its thousands of different individuals, but a race apart, transposed into the colossal. Compared with Leonardo's pleasure in things, Michelangelo appears as a solitary, an ascetic to whom the world, as it is, offers nothing.

H. WÖLFFLIN

Classic Art, 1899. (Translation by P. and L. Murray.)

He was a sculptor; reluctantly he accepted commissions for paintings. He painted as a sculptor. As a sculptor, he reduced and simplified landscape to allow for the full effect of the human figure. A figure by Masaccio appears huge, but is none the less bounded by the limits of a space that has been planned in disciplined perspective. In the Sistine Chapel ceiling, Michelangelo gives his figures the base of a vertical unbroken wall for, from this background, the human figure emerges dominant, in a relief that is larger than life. Leonardo da Vinci uses *sfumato* to draw his images away from our eyes and steep them in atmosphere. Michelangelo cannot exalt us without the limits of volume and relief. But form is for him not only a matter of relief and volume: the mass of his images is articulate, their dynamic effect springs powerfully from intersecting planes. The swelling, writhing muscles of the forms suggest an inner torment. Heroic visionary, Michelangelo saw no limits to his dreams of grandeur and power. His masses are colossal, hyperbolic, and still they do not express his fantasies, which are filled, as it were, with statues like towers or mountains.

A. VENTURI
Michelangelo, 1926.

How deeply Michelangelo is connected to the Renaissance is visible in his semi-pagan adoration of beauty together with his profoundly Christian spirit, his creation of the hero, and his emphasis on pain. These conflicting elements are resolved so that his work remains the supreme revelation of contrasting and harmonizing aspects in Italian culture.

P. TOESCA
"Michelangelo," *Enciclopedia Italiana*, 1934.

Among "great men," Michelangelo has two advantages over even the greatest. One should not be able to separate the work from its author. The author should be the work—and any one of Michelangelo's titans is Michelangelo himself.

E. D'ORS
The Valley of Jebosaphat, 1945.

BIBLIOGRAPHICAL NOTE

A full bibliography on Michelangelo up to 1926 is contained in *Michelangelo Bibliographie* by E. Steinmann and R. Wittkower (Leipzig, 1927). There is an appendix to this in Steinmann's *Michelangelo im Spiegel seiner Zeit* (1930; pp. 65-95). P. Cherubelli includes a more up-to-date supplement in *Michelangelo Buonarroti nel quarto centenario dello scoprimento del Giudizio Universale* (Florence, 1942).

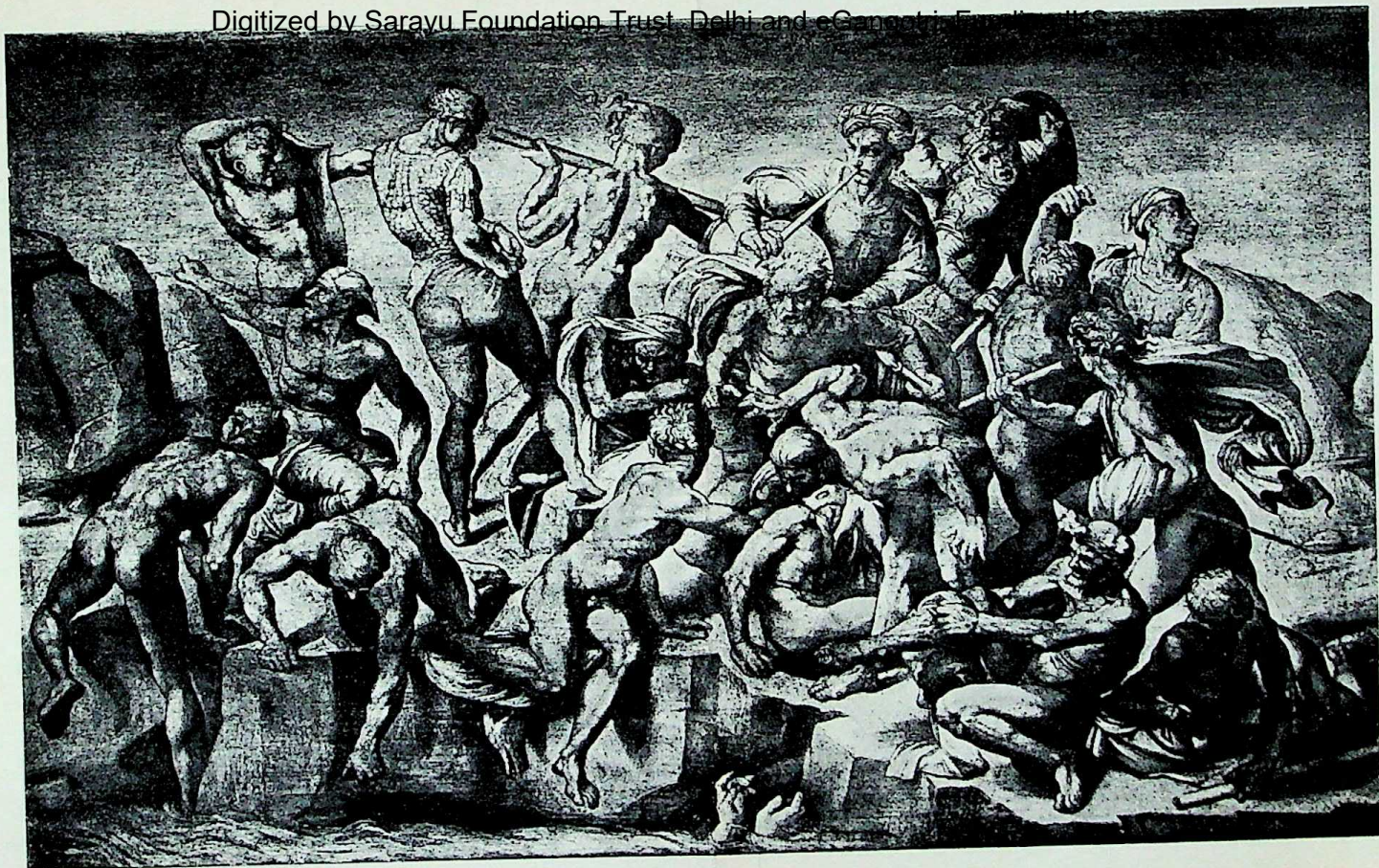
Among principal sources for a study of Michelangelo are the artist's own writings: his *Letters* (edited by G. Milanese, Florence, 1875; a popular edition edited by G. Papini, Lanciano, 1875) and his *Verses* (edited by K. Frey, Berlin, 1897; a popular edition edited by G. Amendola, Lanciano, 1897). Other sources include Vasari's *Lives of the Artists* (two editions, 1550 and 1568) and *Vita di Michelangelo* by Ascanio Condivi (Rome, 1553; modern editions edited by K. Frey, Berlin, 1887, and A. Maraini, Florence, 1927).

The best-known modern monographs on Michelangelo include those by H. Thöde (Berlin, 1902-13), Justi (Berlin, 1909), H. Grimm (Hanover, 1860), R. Rolland (Paris, 1907), A. Venturi (Rome, 1936). The following works were published after the bibliographies listed above: A. Bertini, *Michelangelo fino alla Sistina* (Turin, 1942); E. Carli, *Michelangelo* (Bergamo, 1942 and 1946); V. Mariani, *Michelangelo* (Turin, 1943); G. Papini, *Vita di Michelangelo nella vita del suo tempo* (Milan, 1949); Charles de Tolnay, *The Youth of Michelangelo* (Princeton, 1943-54), *The Sistine Ceiling* (Princeton, 1943-54), *The Medici Chapel* (Princeton, 1943-54), *The Tomb of Julius II* (Princeton, 1943-54), *The Final Period* (Princeton, 1943-54); Ludwig Goldschneider, *The Paintings of Michelangelo* (London, 1948), *Michelangelo Drawings* (London, 1951), *The Sculpture of Michelangelo* (London, 1957), *Complete Works of Michelangelo* (London, 1962); James S. Ackerman, *The Architecture of Michelangelo* (London, 1961, 2 vols.).

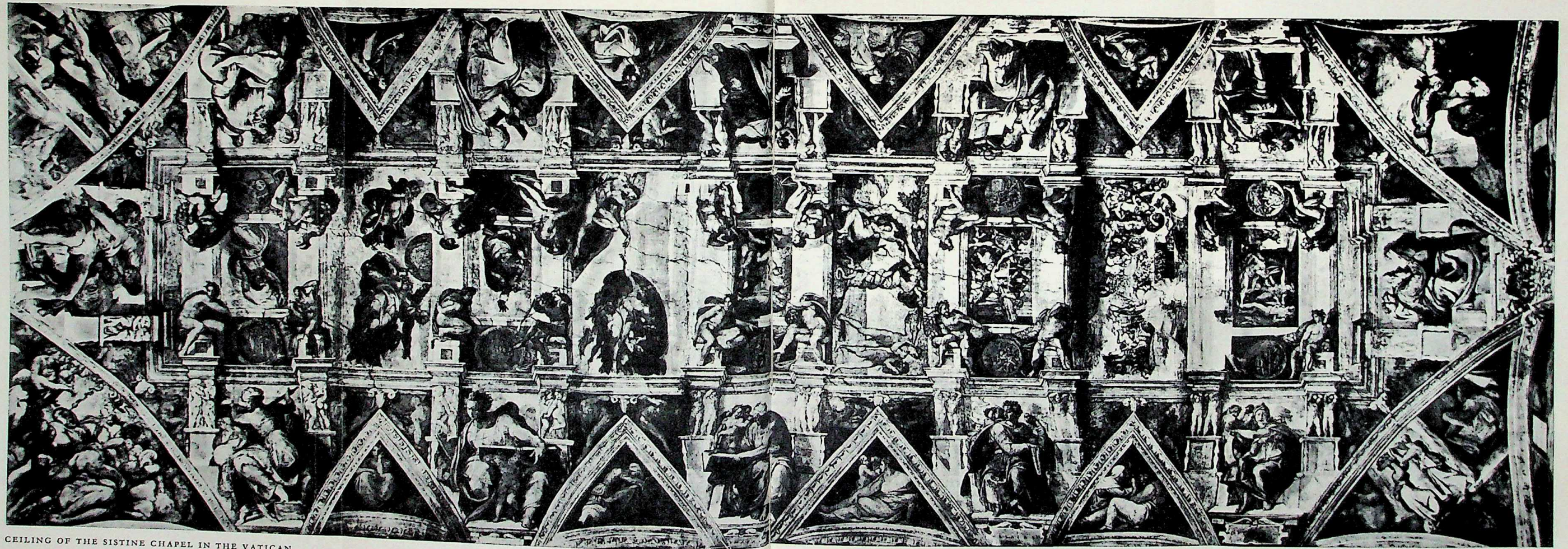
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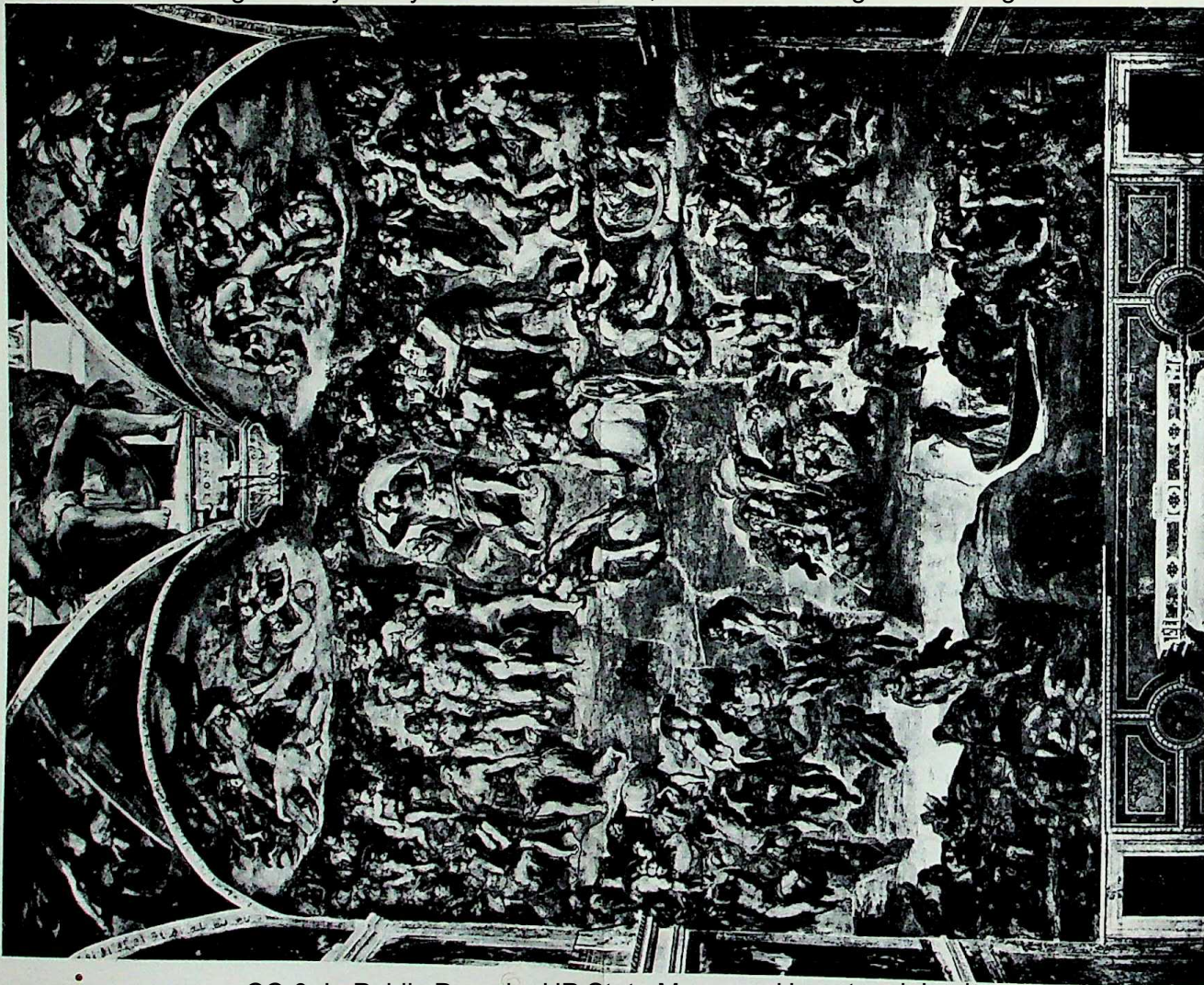
Alinari, Florence: plate 1, color plate IV. Uffizi Gallery, Florence: plates 2, 3. Brogi, Milan: plate 4. National Gallery, London: plates 5-9. Anderson, Rome: all remaining black and white plates. Scala, Florence: color plate I.



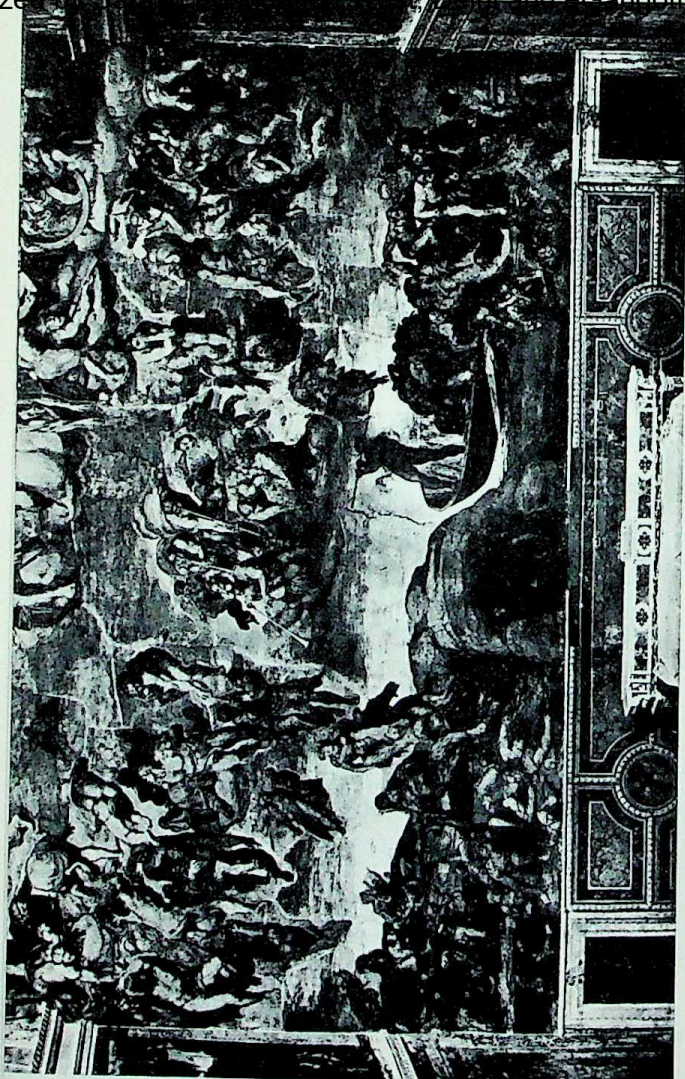
THE BATTLE OF CASCINA
COPY OF MICHELANGELO'S DESTROYED CARTOON



CEILING OF THE SISTINE CHAPEL IN THE VATICAN



THE LAST JUDGMENT,
SISTINE CHAPEL IN THE VATICAN



THE LAST JUDGMENT,
SISTINE CHAPEL IN THE VATICAN



Plate I. HOLY FAMILY,
Florence, Uffizi



Plate 2. *Detail of plate 1*

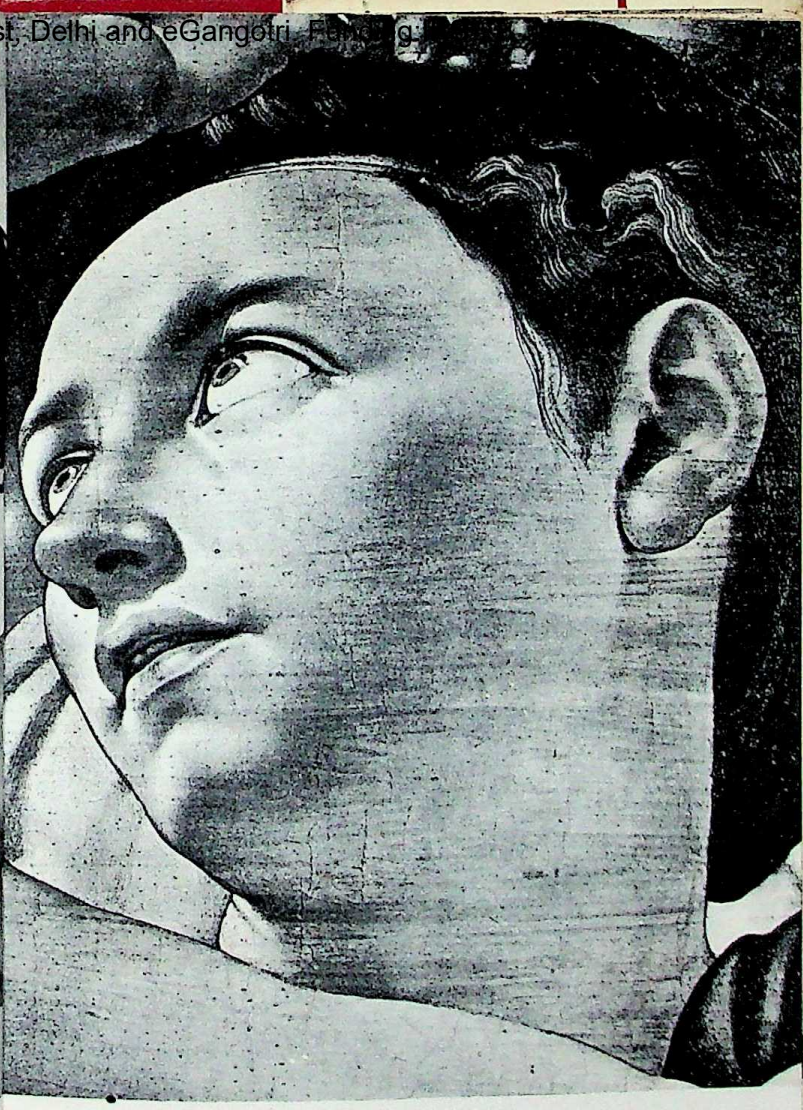


Plate 3. *Detail of plate 1*

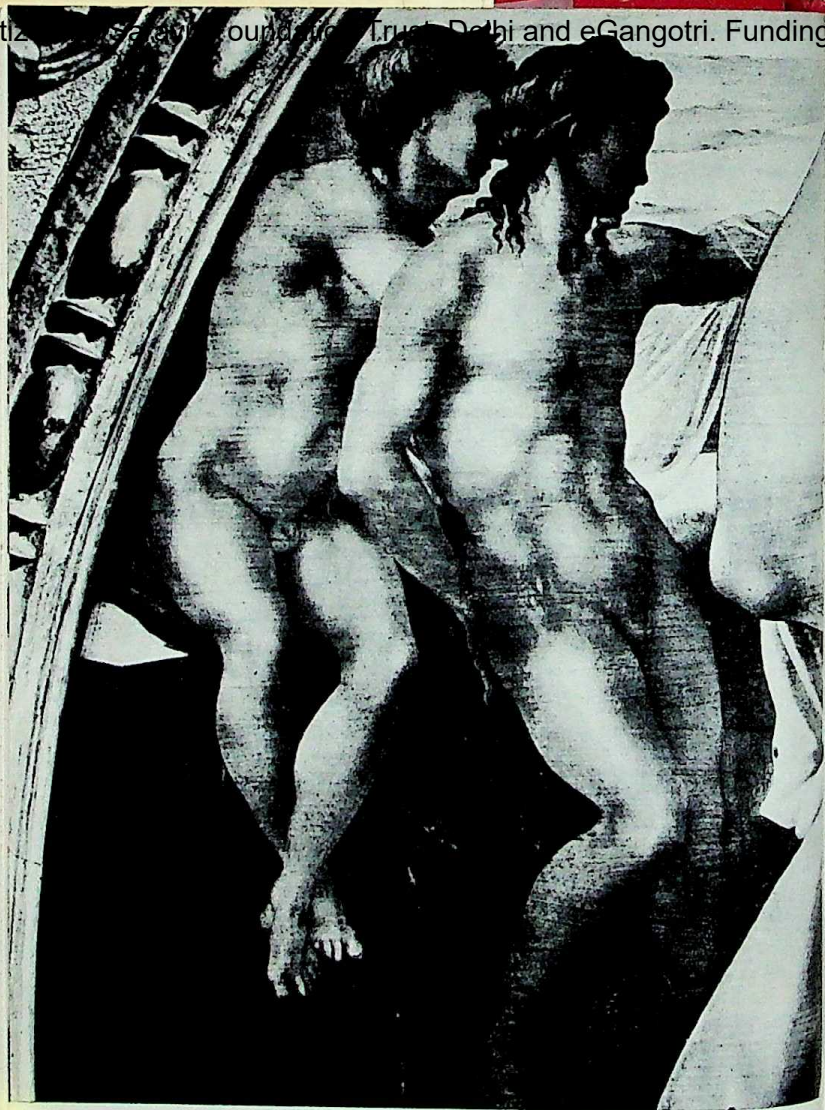


Plate 4. Detail of plate 1

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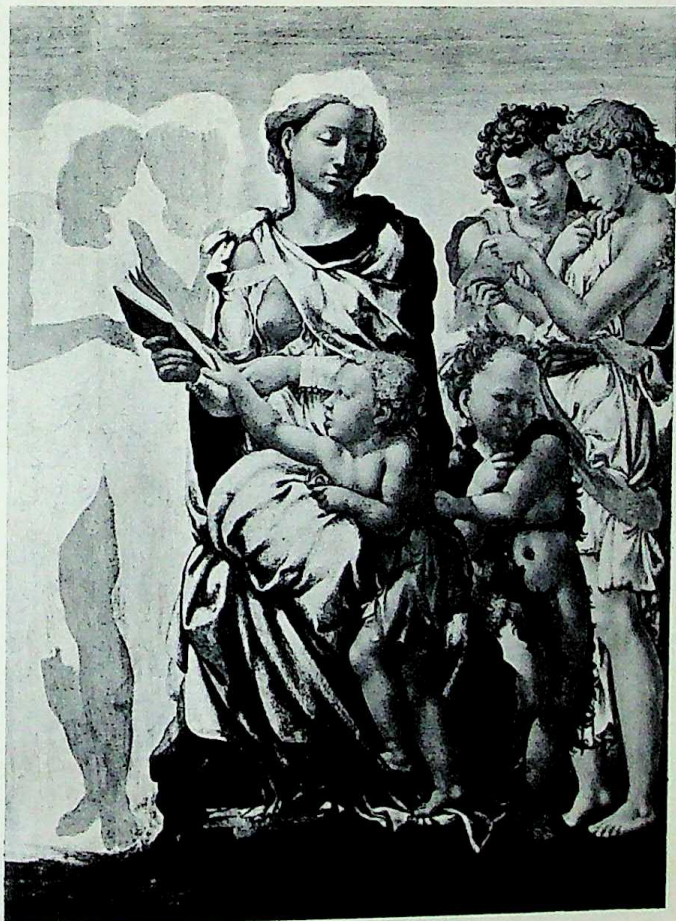


Plate 5. MADONNA AND CHILD WITH ST JOHN AND ANGELS,
London, National Gallery



Plate 6. Detail of plate 5



Plate 7. Detail of plate 5

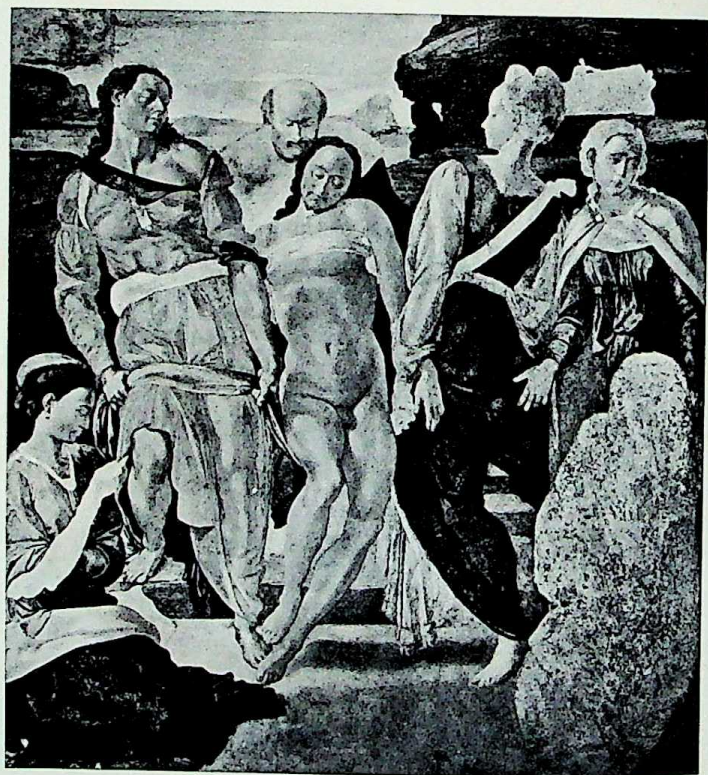


Plate 8. THE ENTOMBMENT
London, National Gallery



HOLY FAMILY,
Florence, Uffizi.



Plate 9. Detail of plate 8

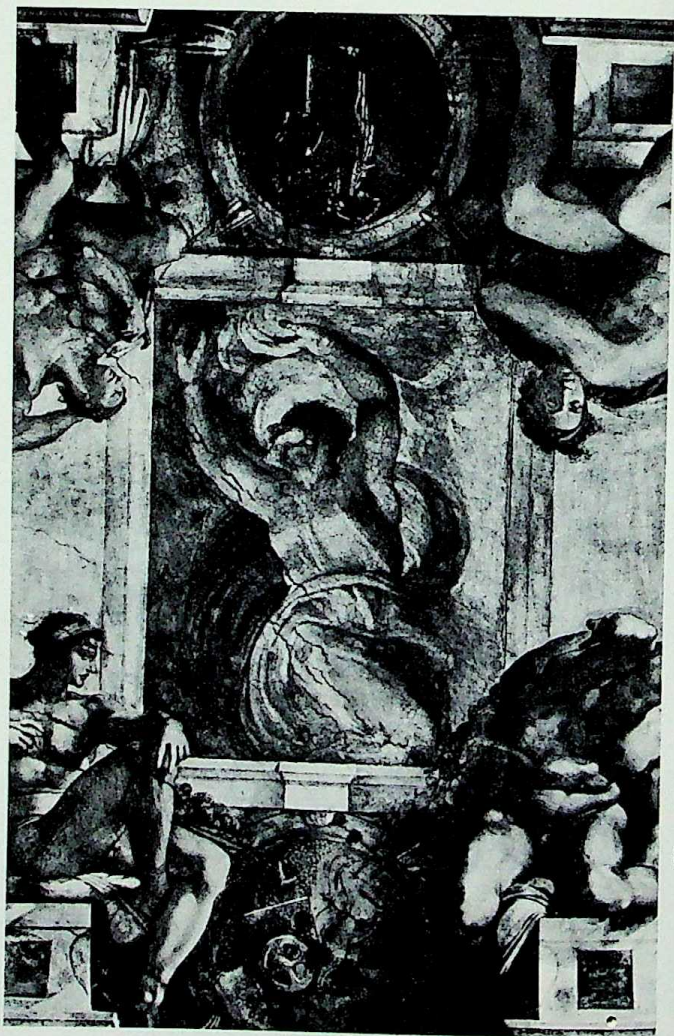


Plate 10. SISTINE CHAPEL: GOD SEPARATES LIGHT FROM DARKNESS

Plate 10. SISTINE CHAPEL: GOD SEPARATES LIGHT FROM DARKNESS



Plate 11. SISTINE CHAPEL: GOD CREATES THE STARS



Plate 12. SISTINE CHAPEL: GOD CREATES THE ANIMALS



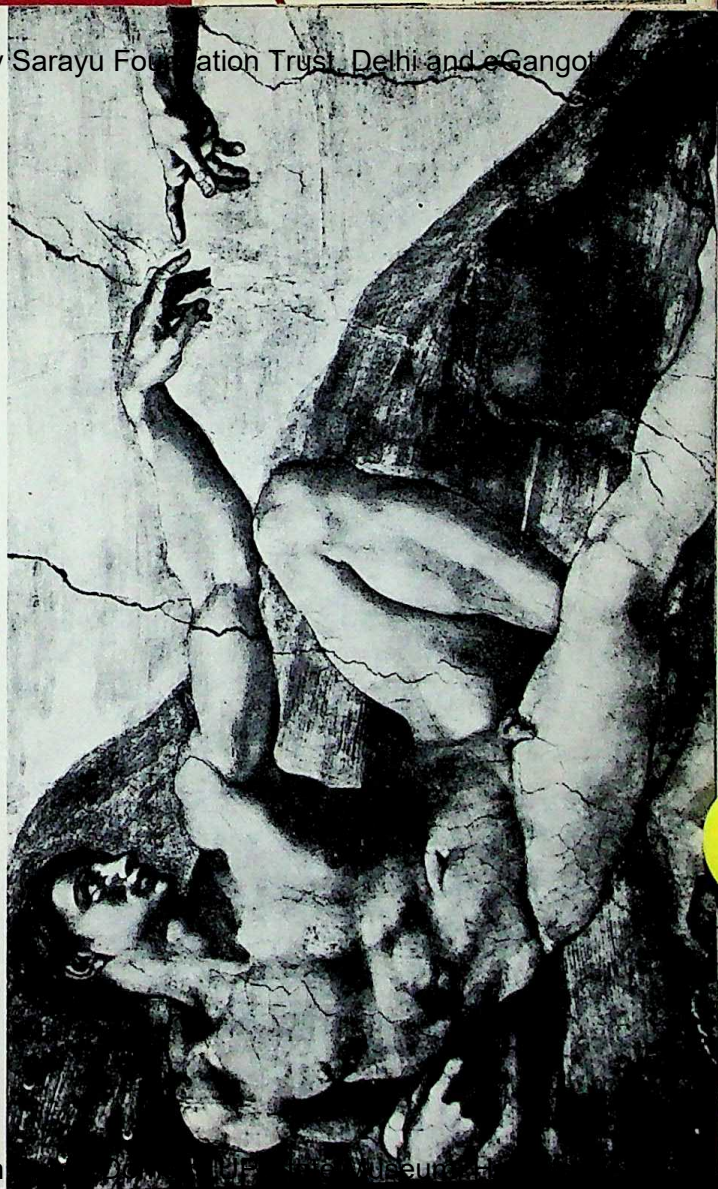
Platc 13. SISTINE CHAPEL: THE CREATION OF ADAM



Plate 14. Detail of plate 13

Plate 14. Detail of plate 13

Plate 15. Detail of plate 13



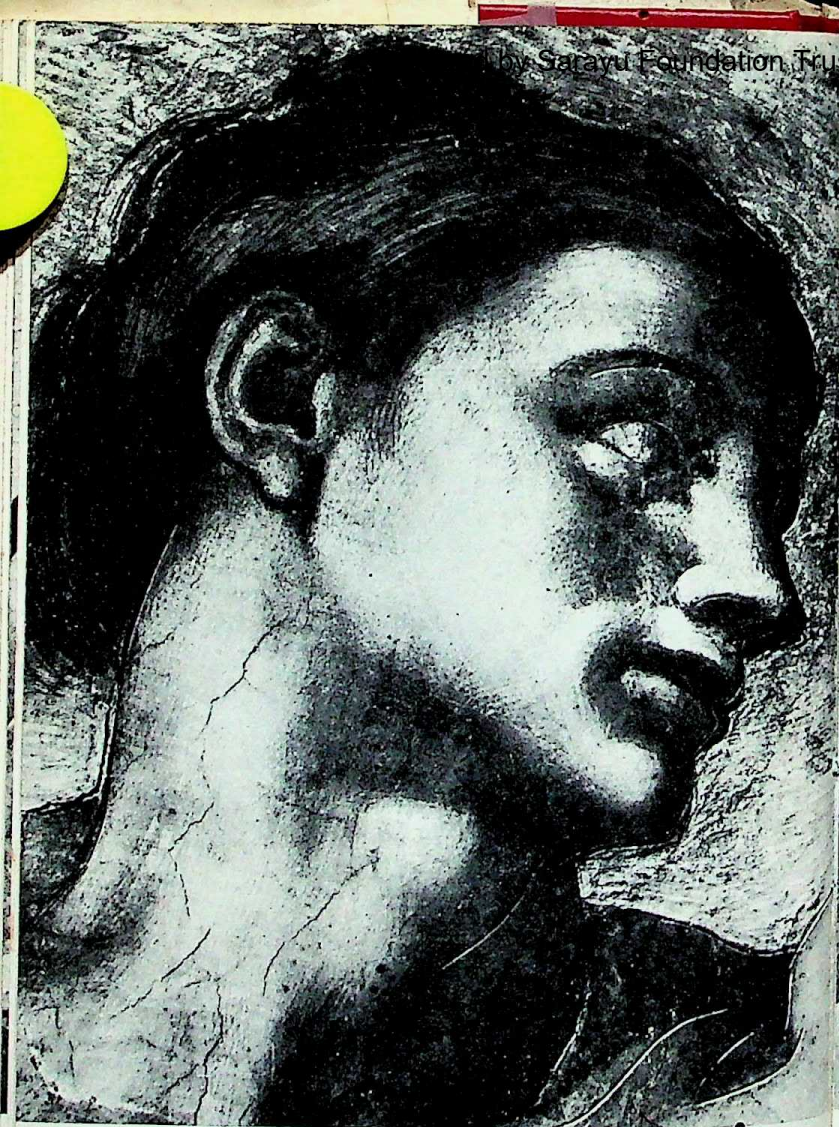


Plate 16. Detail of plate 13



Plate 17. Detail of plate 13



Plate 18. *Detail of plate 12*



Plate 19. *Detail of plate 11*

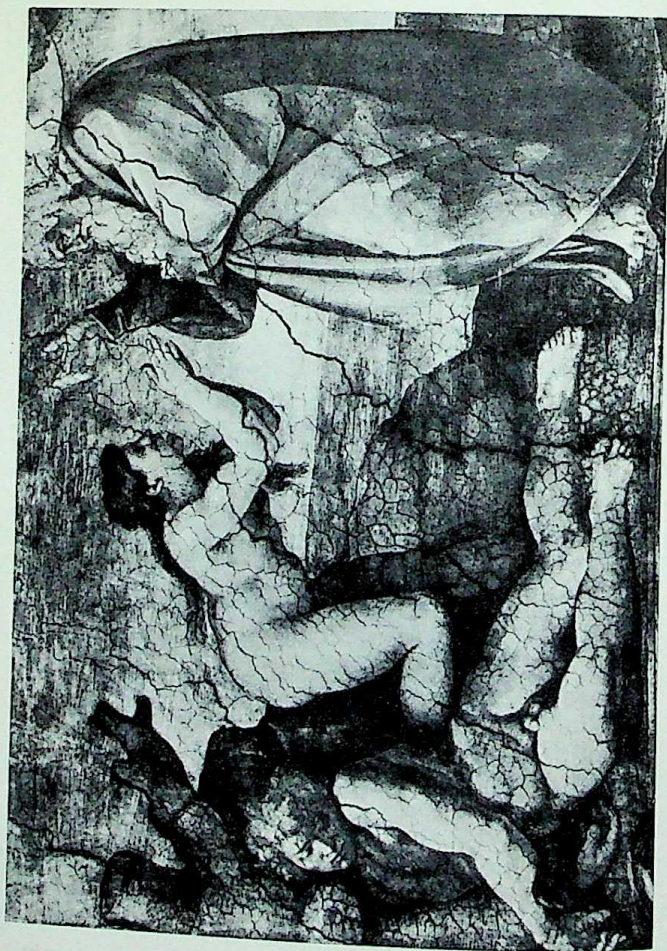


Plate 20. SISTINE CHAPEL: THE CREATION OF EVE

Plate 21. Detail of plate 20





Plate 22. SISTINE CHAPEL: THE ORIGINAL SIN

Plate 23. Detail of plate 22





Plate 24. SISTINE CHAPEL: THE SACRIFICE OF NOAH



MADONNA AND CHILD WITH ST JOHN AND ANGELS
London, National Gallery
(detail of plate 1)



Plate 25. SISTINE CHAPEL: THE FLOOD

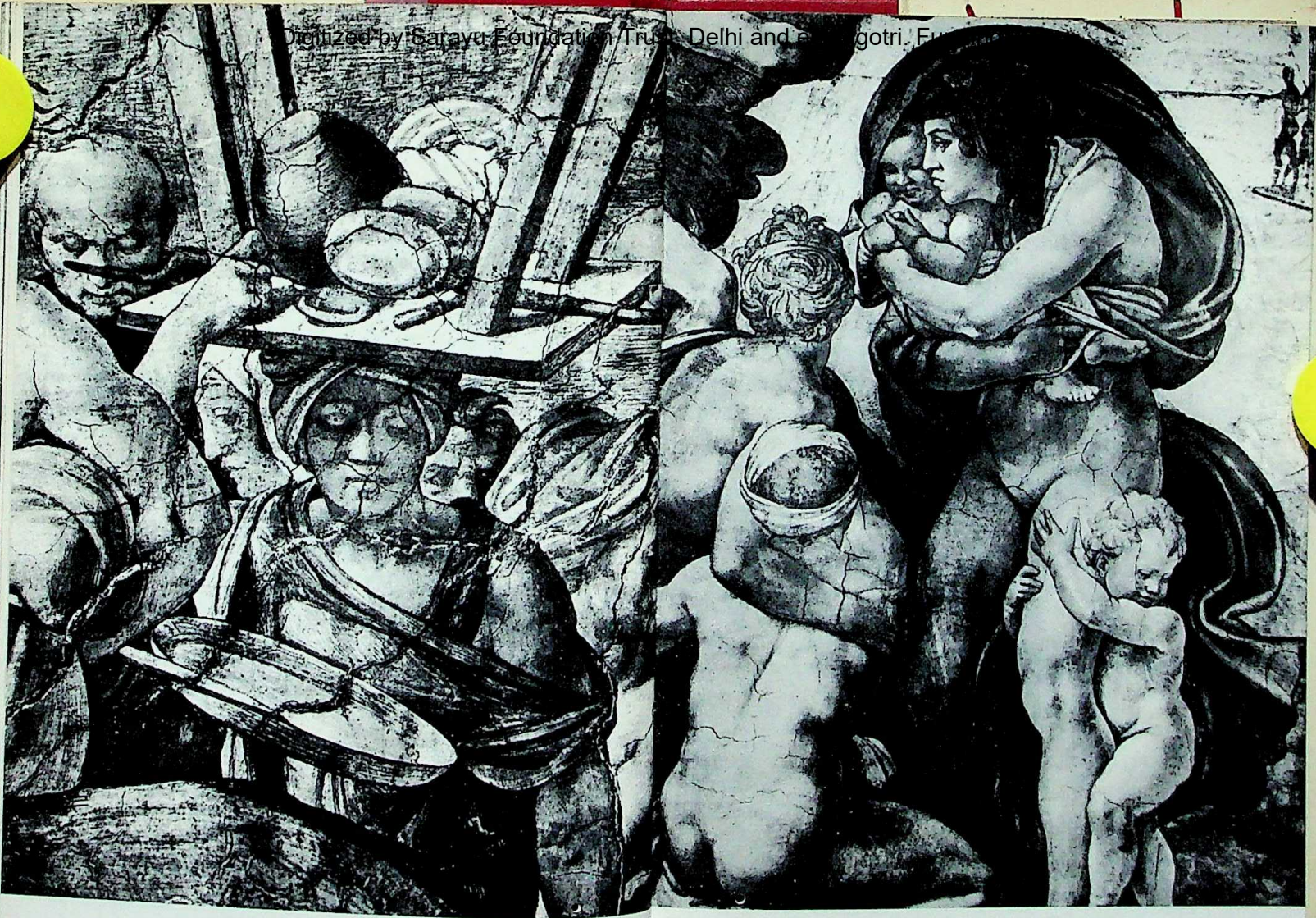


Plate 26. *Detail of plate 25*
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Plate 28. Detail of plate 25

Plate 28. Detail of plate 25

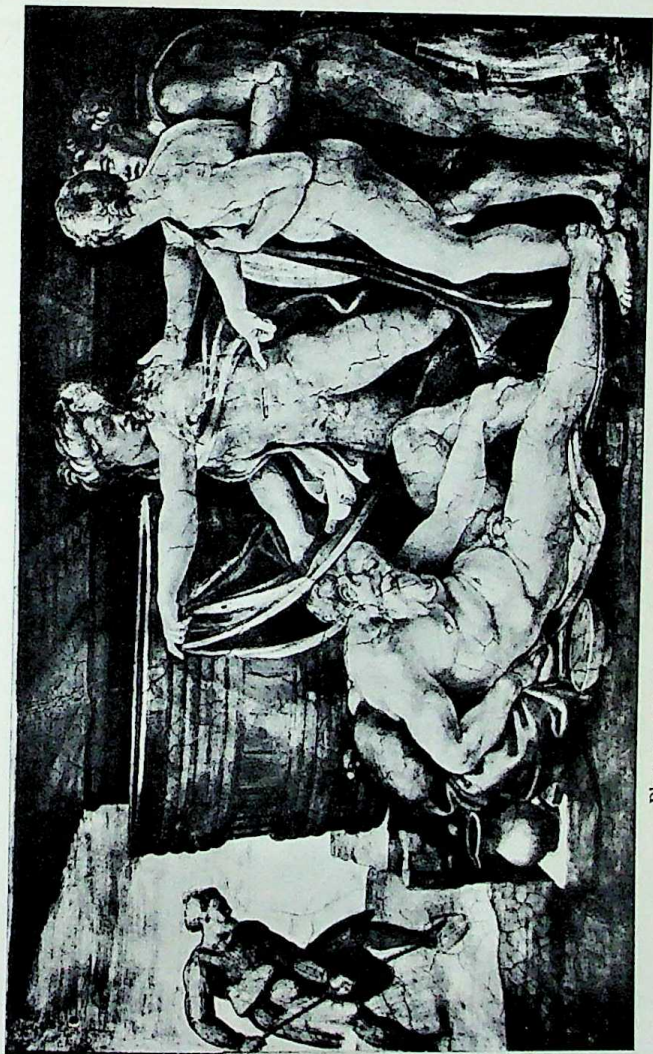


Plate 29. SISTINE CHAPEL: THE DRUNKENNESS OF NOAH

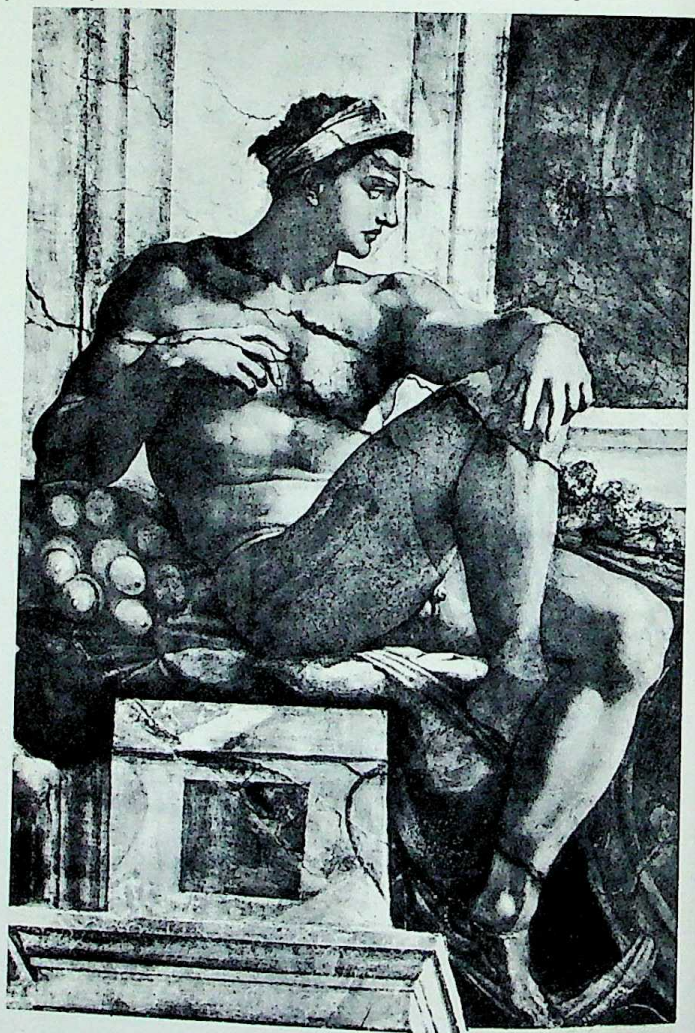


Plate 30. SISTINE CHAPEL: NUDE

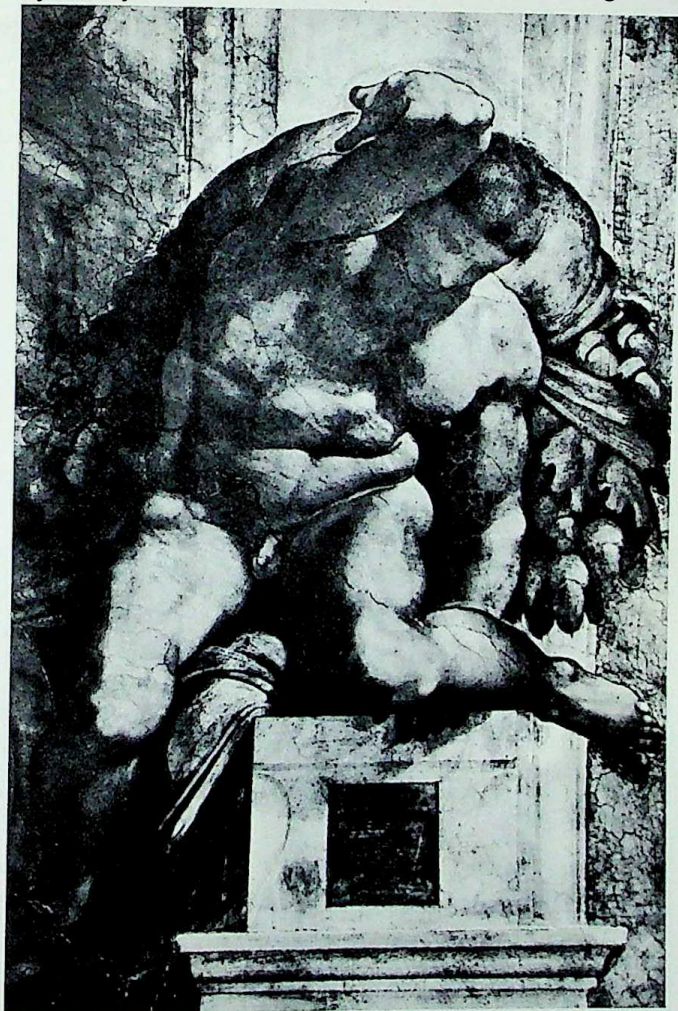


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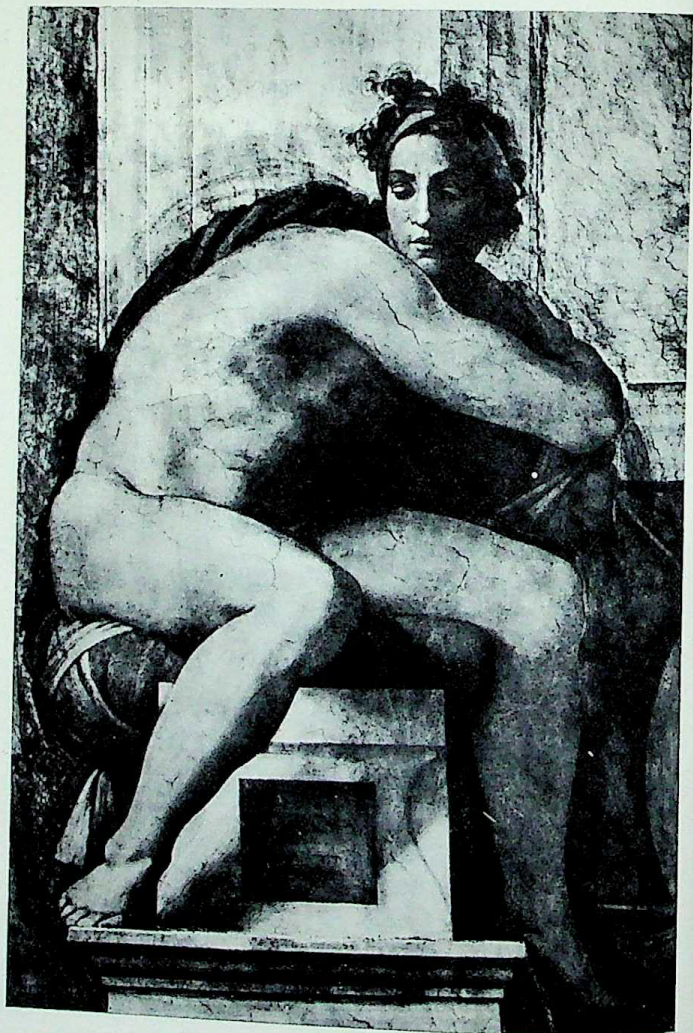
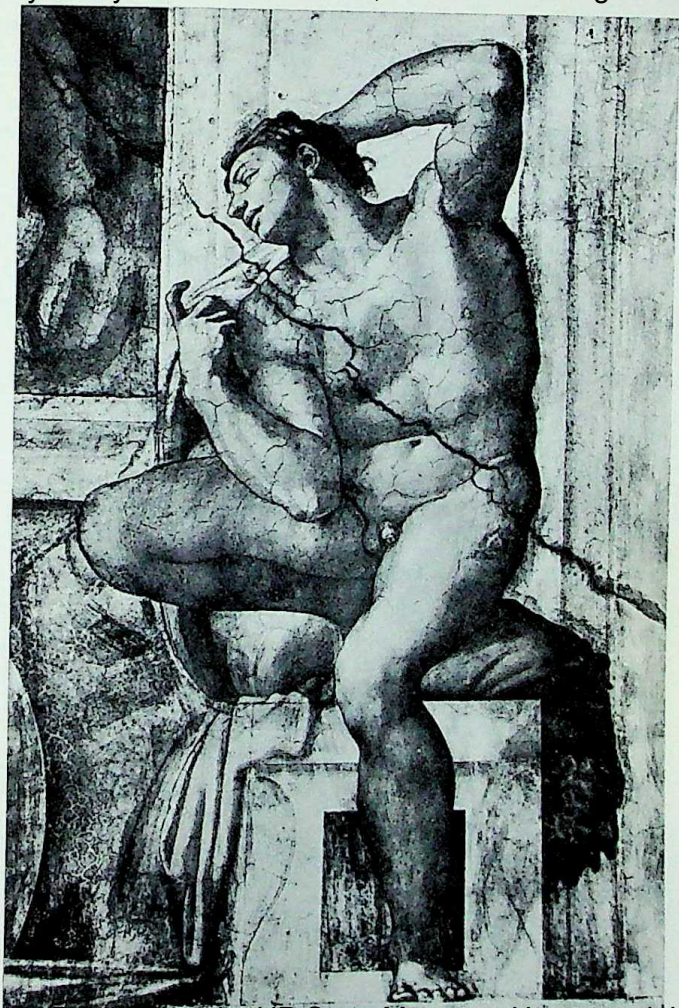


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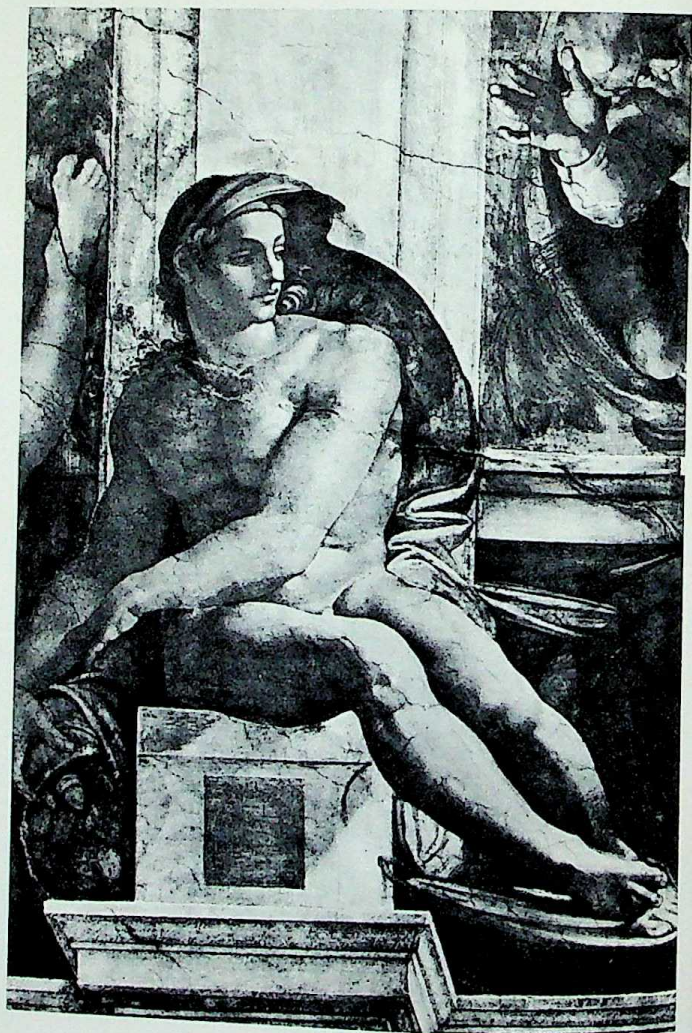


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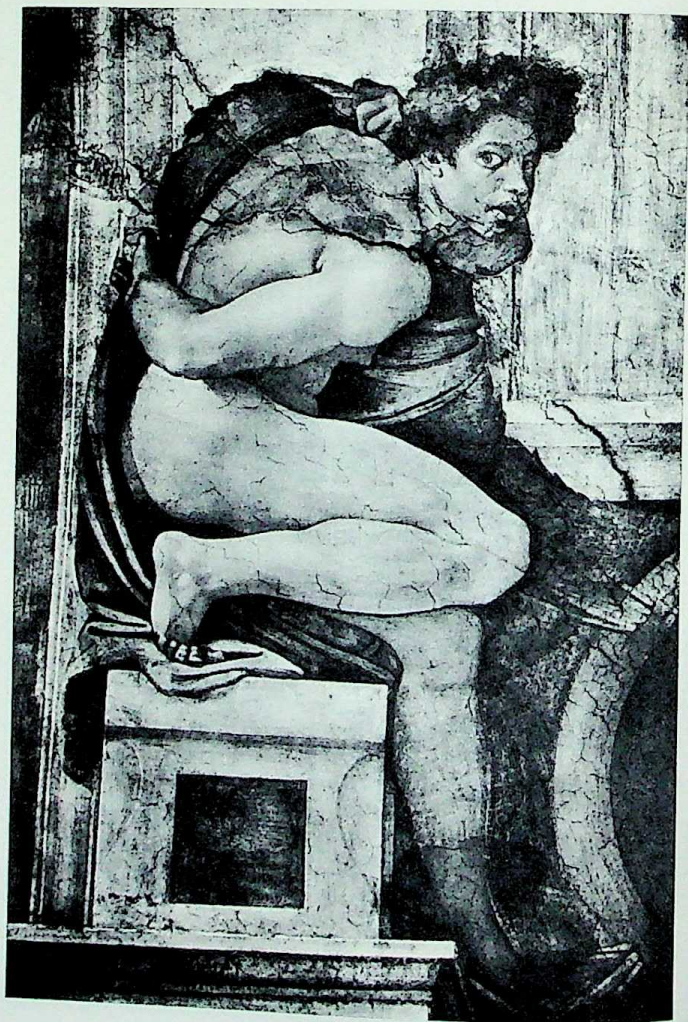


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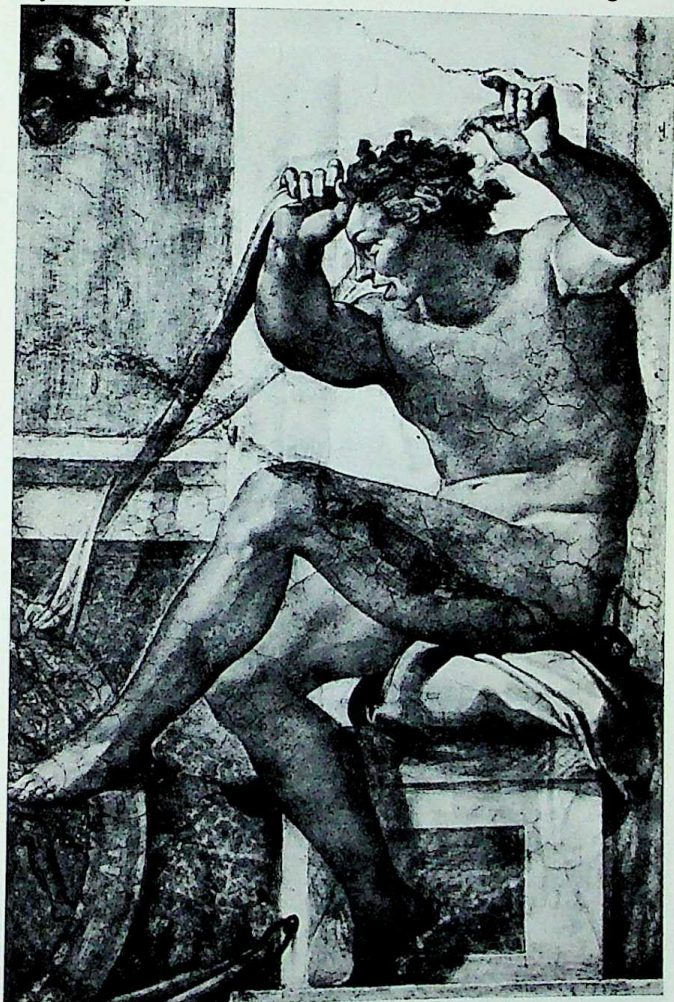


Plate 37. SISTINE CHAPEL: NUDE



Plate 38. SISTINE CHAPEL: NUDE

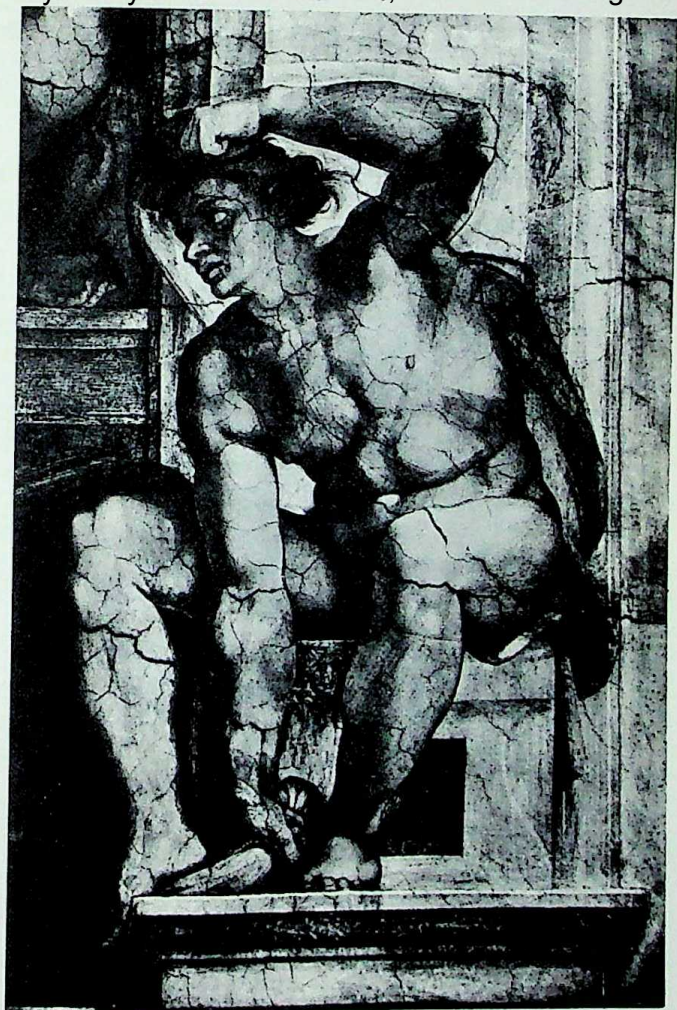
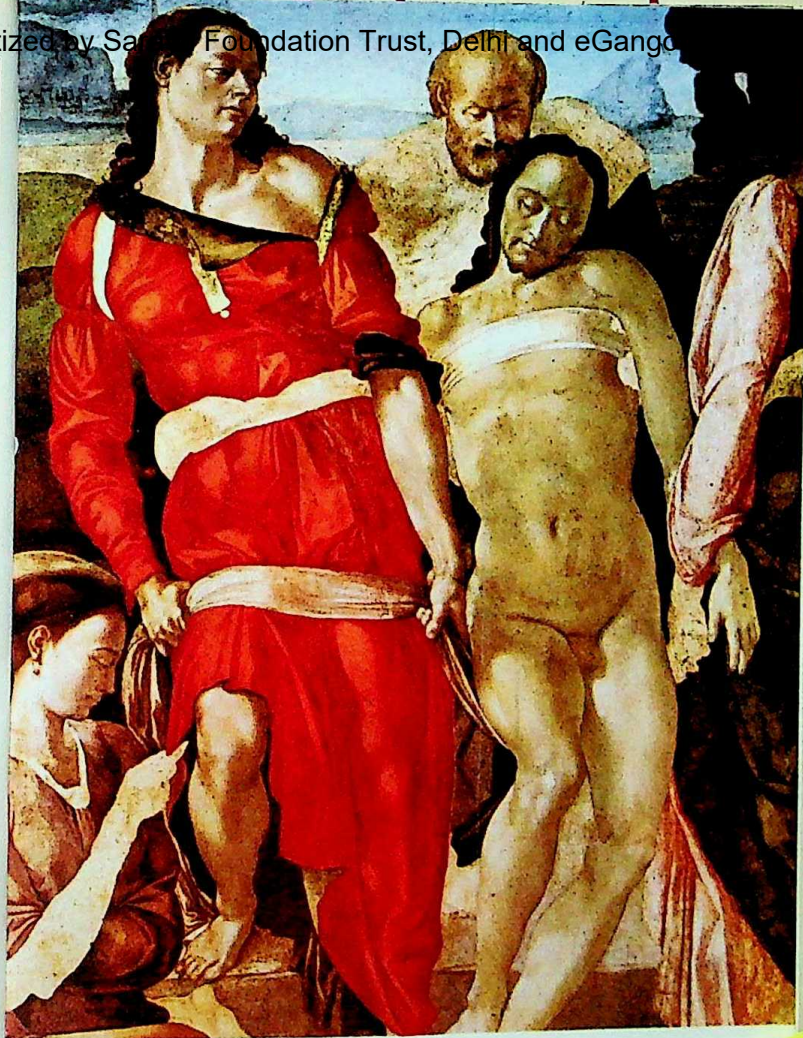


Plate 39. SISTINE CHAPEL: NUDE



Plate 40. SISTINE CHAPEL: NUDE



THE ENTOMBMENT
London, National Gallery
(detail of plate 8)

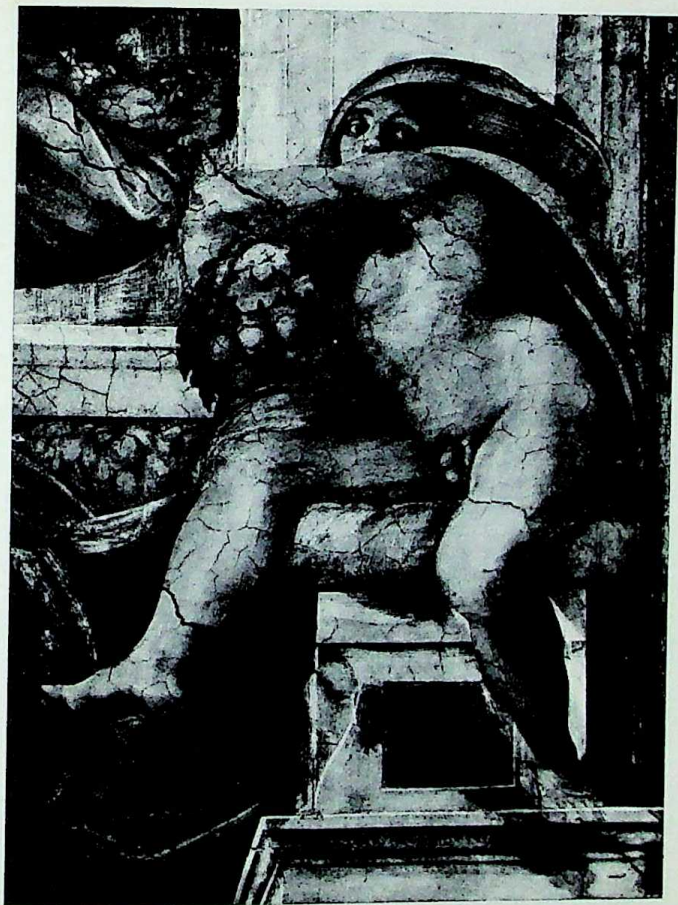


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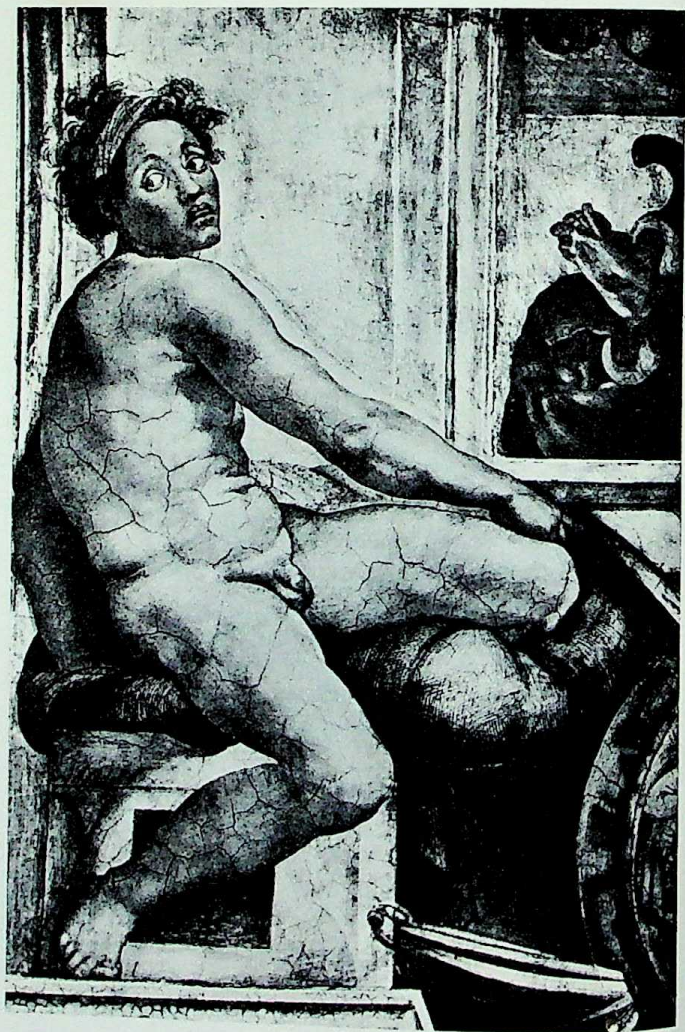


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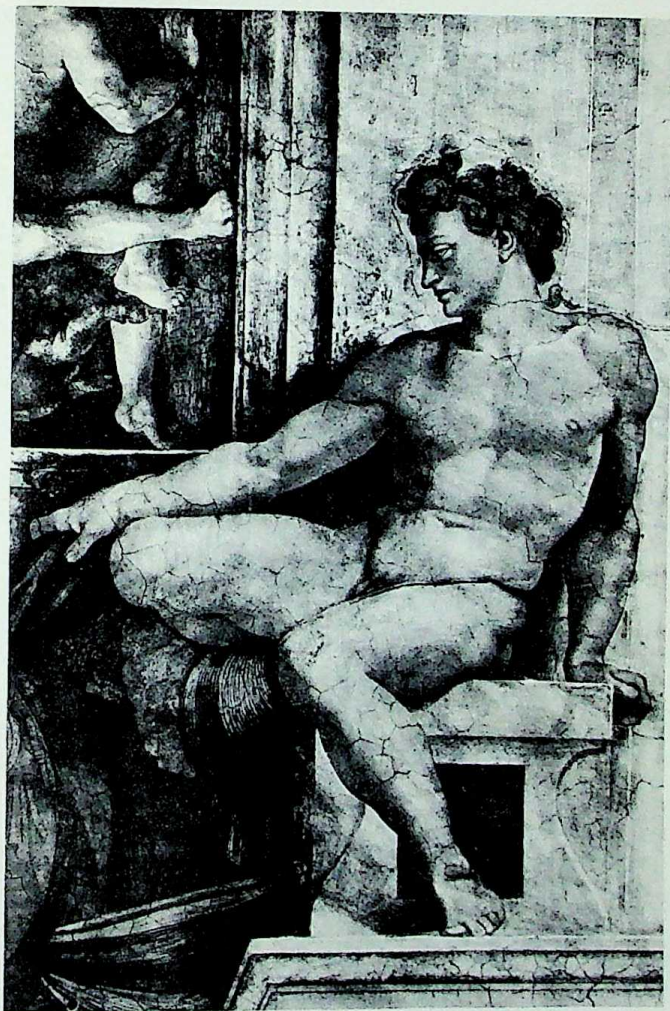


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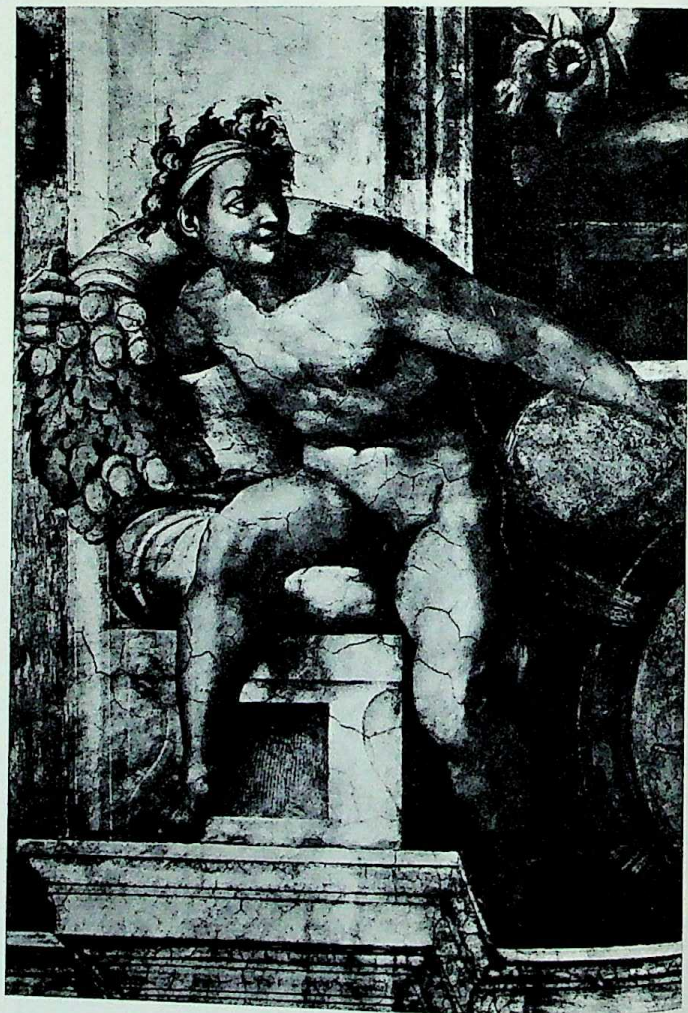


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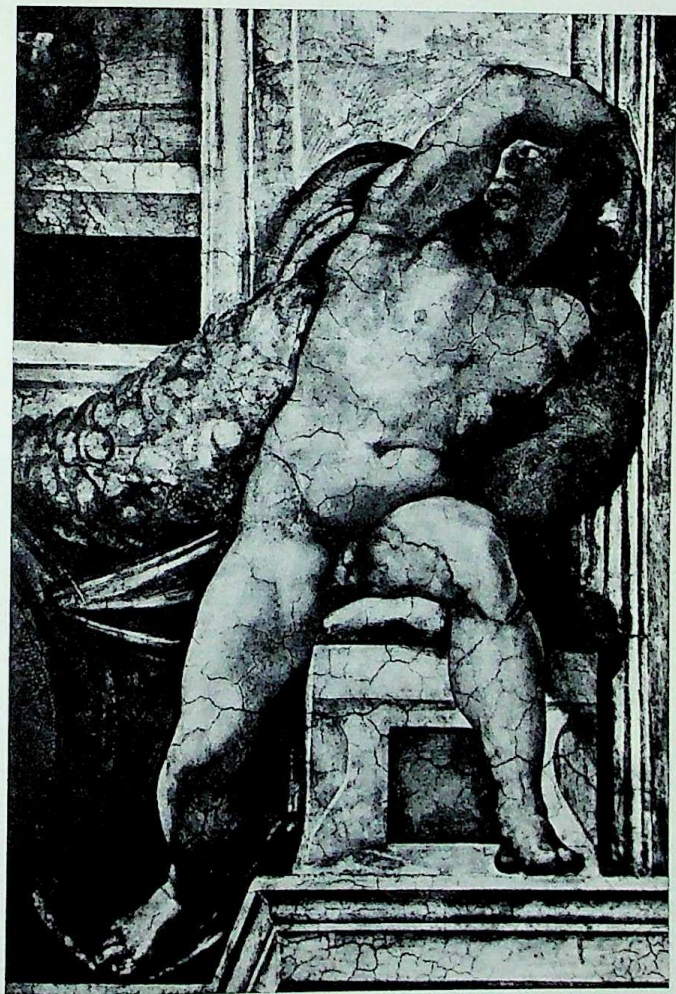


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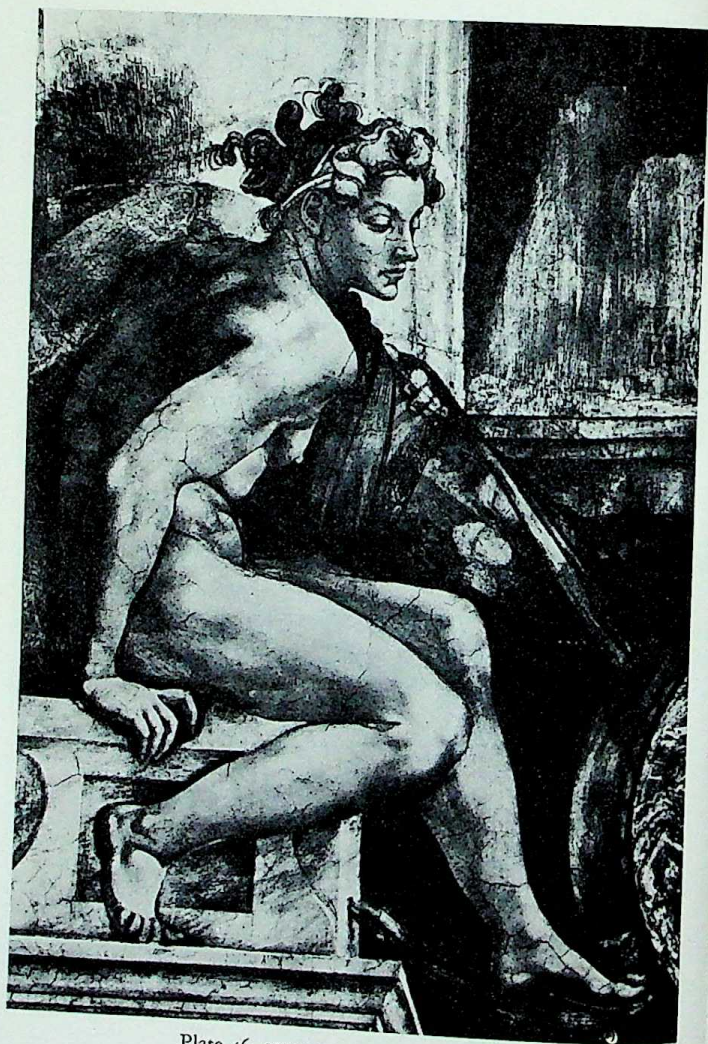


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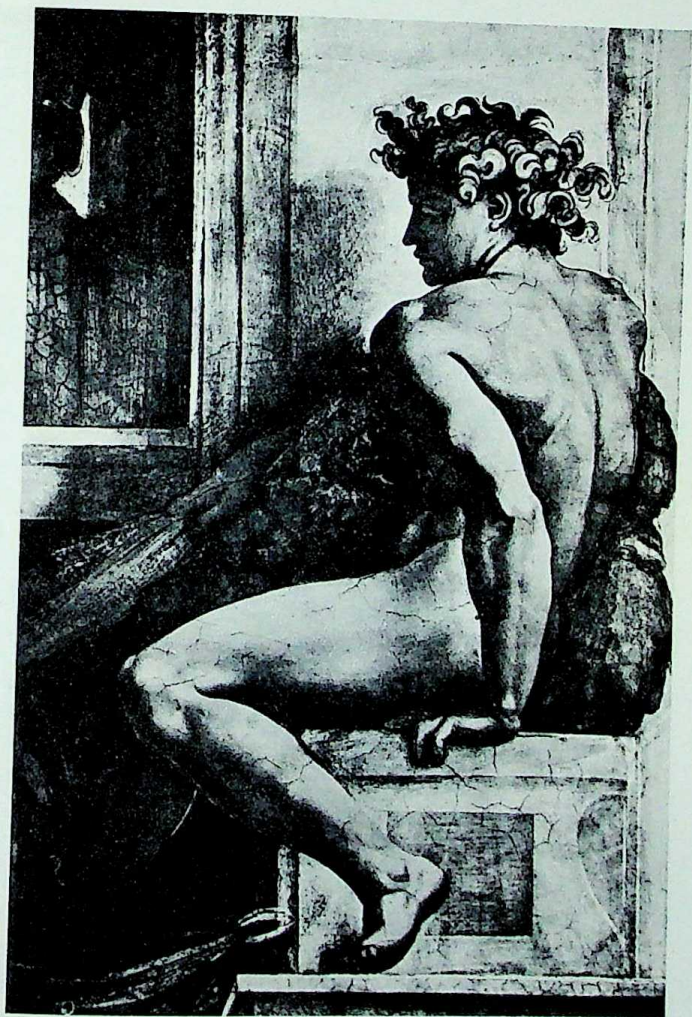


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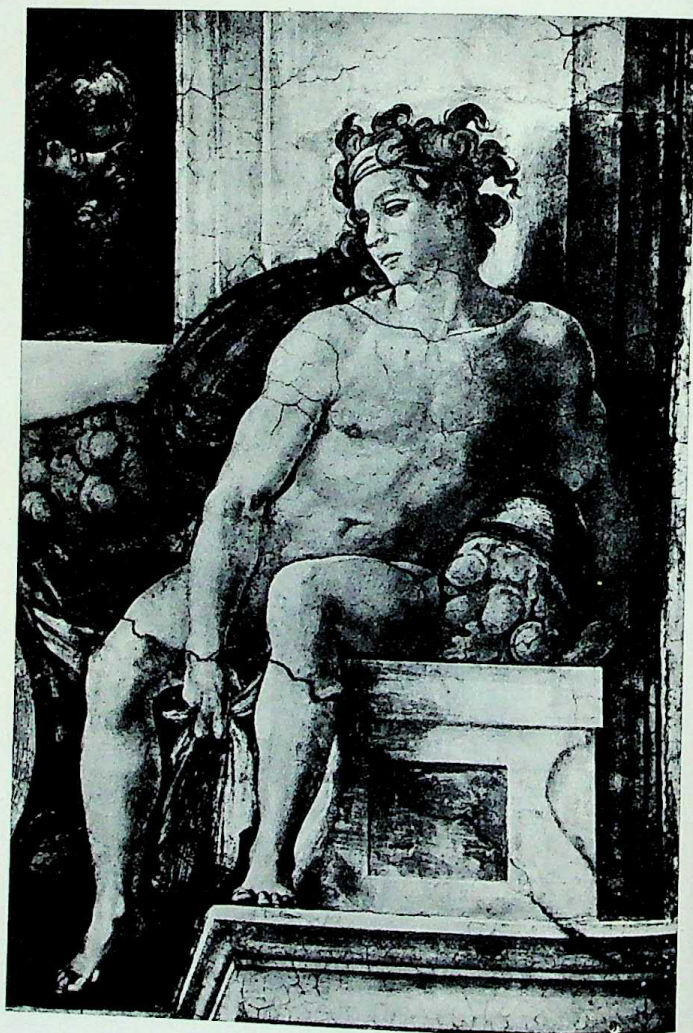


Plate 48. SISTINE CHAPEL: NUDE



Plate 49. *Detail of plate 48*

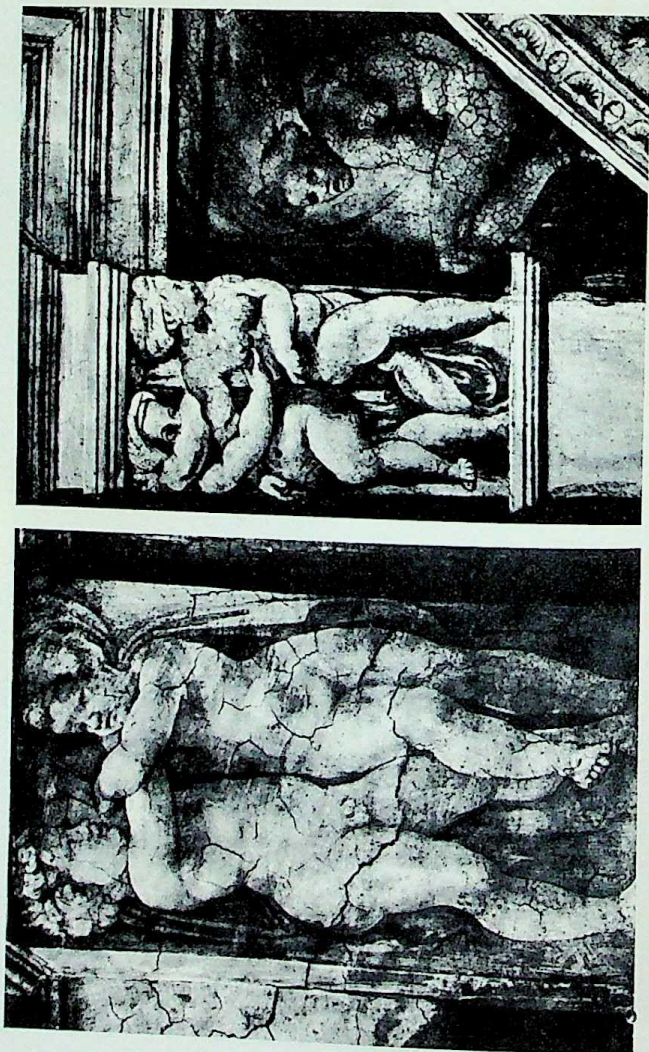


Plate 50. SISTINE CHAPEL: DECORATIVE CHERUBS

Plate 50. SISTINE CHAPEL: DECORATIVE CHERUBS

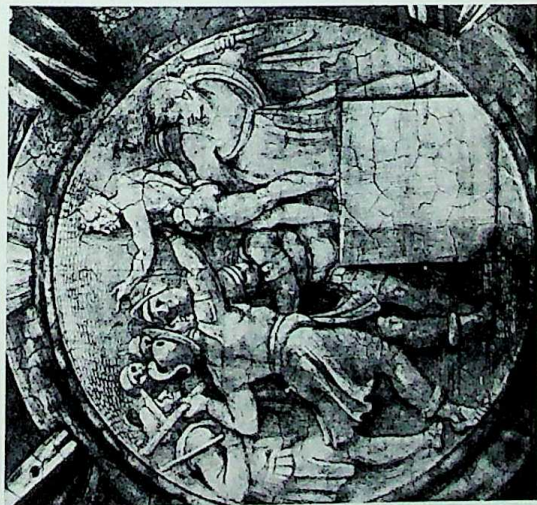


Plate 51. SISTINE CHAPEL:
MEDALLIONS DEPICTING BIBLICAL EPISODES

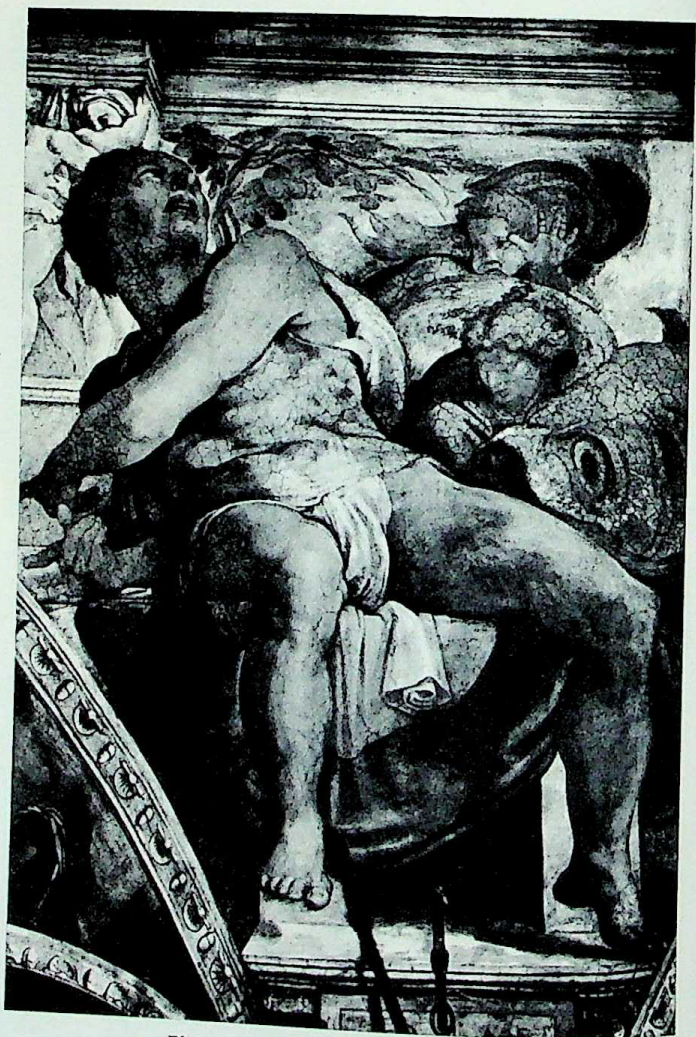


Plate 52. SISTINE CHAPEL: JONAH

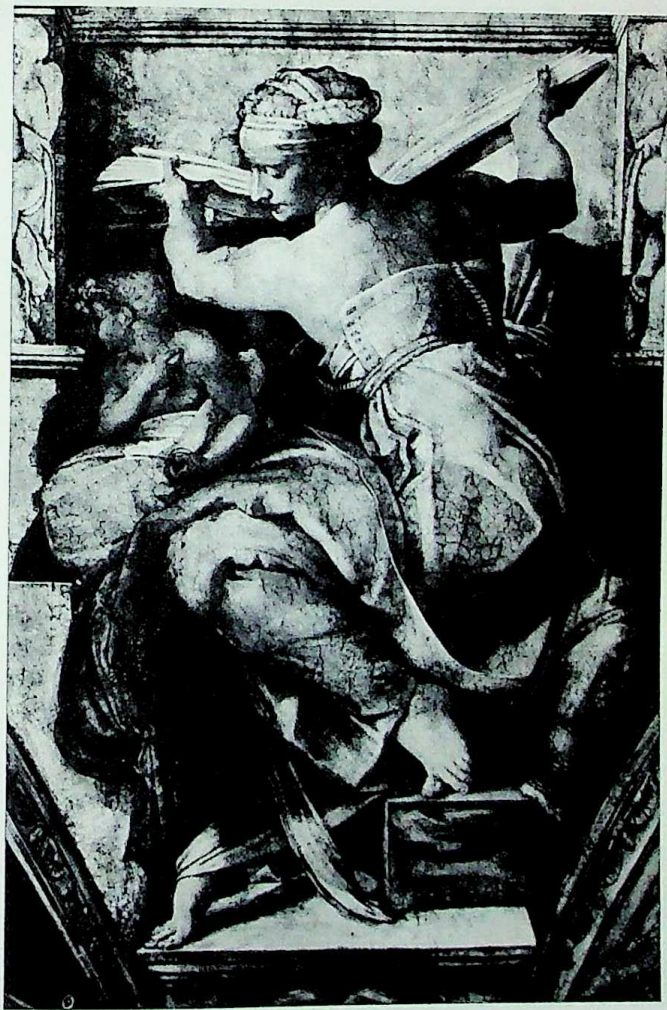


Plate 53. SISTINE CHAPEL: LIBYAN SIBYL



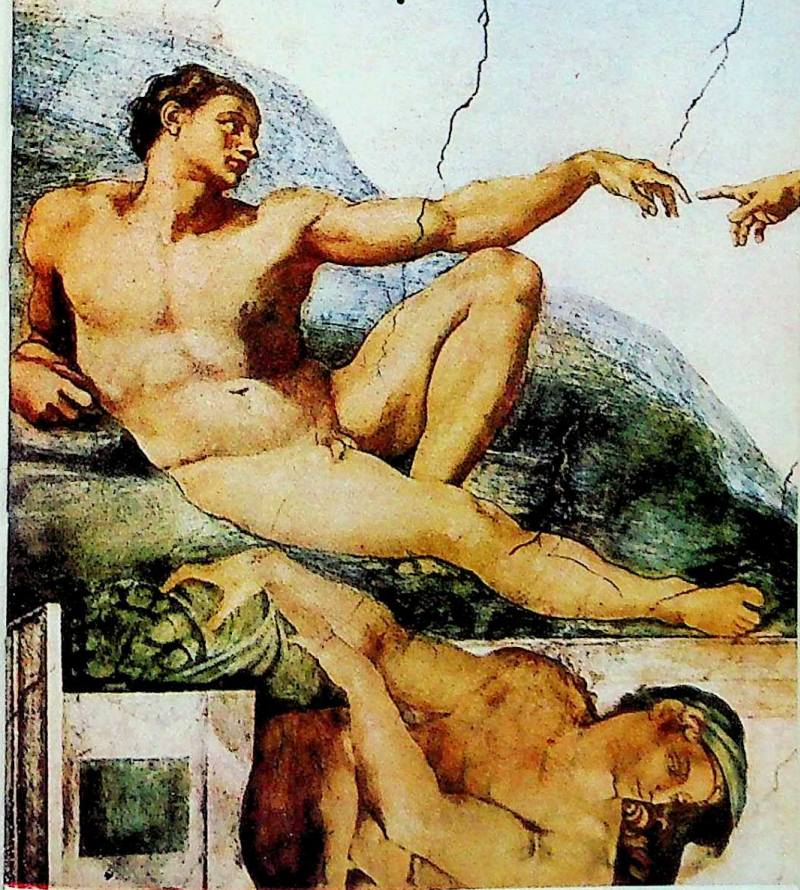
Plate 54. SISTINE CHAPEL: DANIEL



Plate 55. SISTINE CHAPEL: CUMAEAN SIBYL



Plate 56. SISTINE CHAPEL: ISAIAH



THE CREATION OF ADAM
Vatican, Sistine Chapel



Plate 57. SISTINE CHAPEL: DELPHIC SIBYL



Plate 58. SISTINE CHAPEL: ZACHARIAH

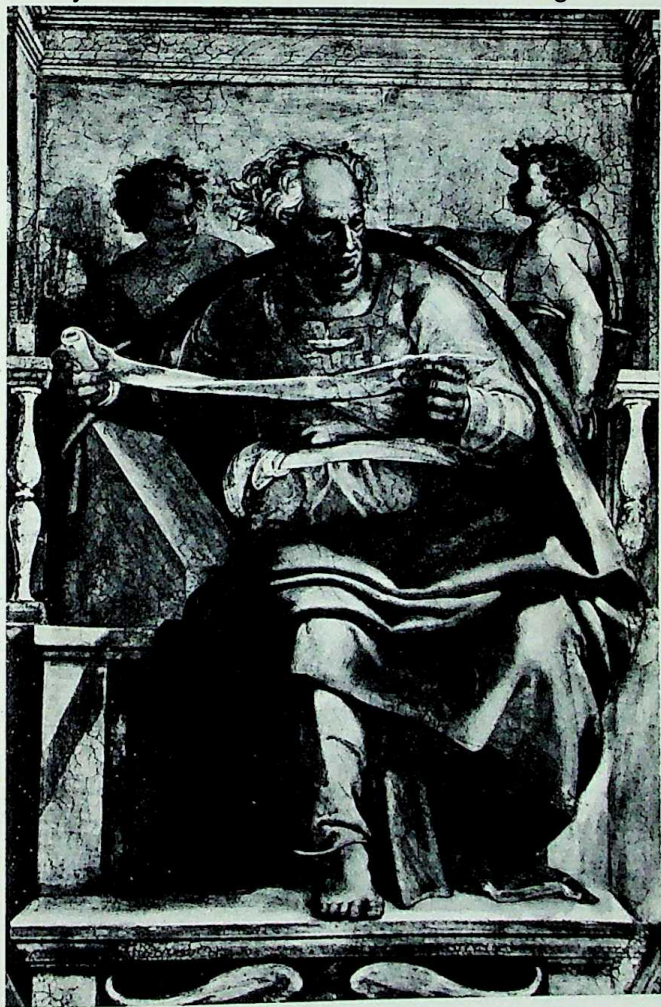


Plate 59. SISTINE CHAPEL: JOEL

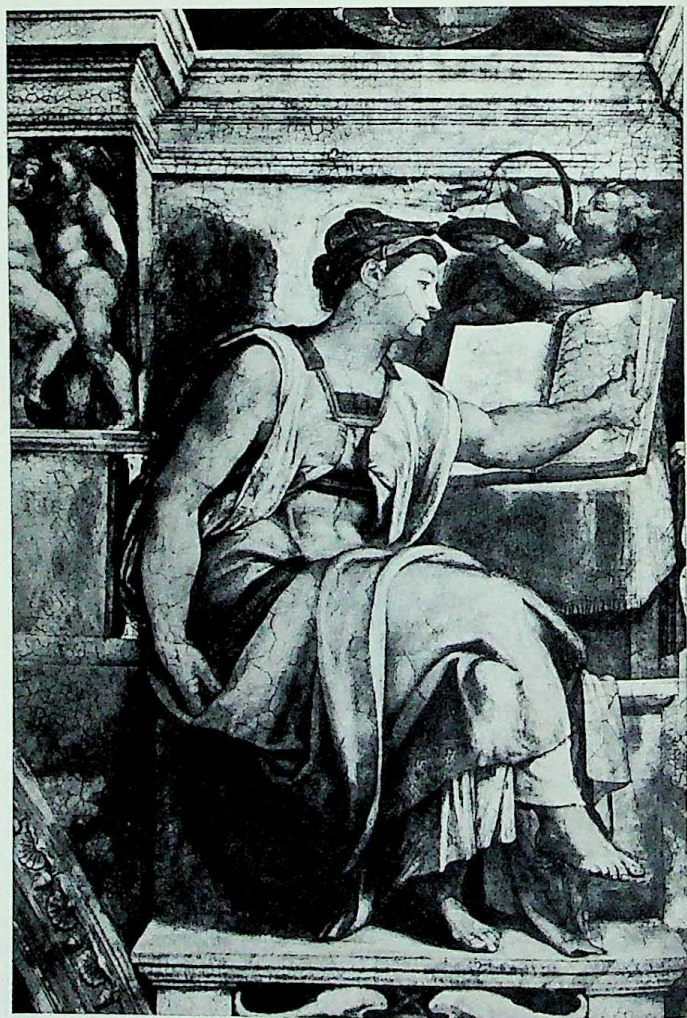


Plate 60. SISTINE CHAPEL: ERYTHRAEAN SIBYL

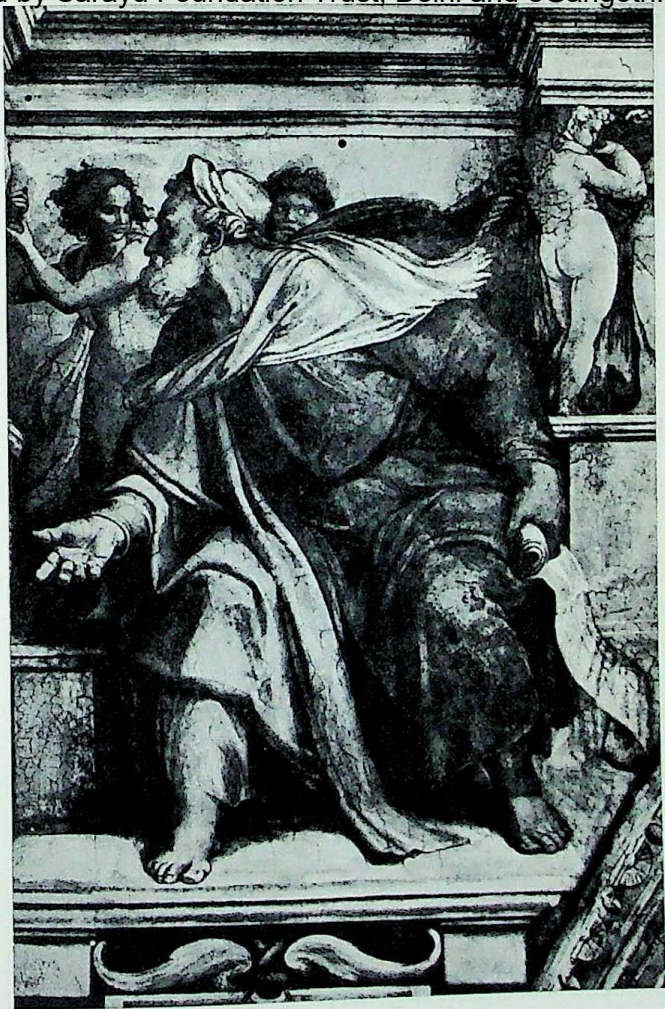


Plate 61. SISTINE CHAPEL: EZEKIEL



Plate 62. SISTINE CHAPEL: PERSIAN SIBYL



Plate 63. SISTINE CHAPEL: JEREMIAH



Plate 64. Detail of plate 52



Plate 65. Detail of plate 56

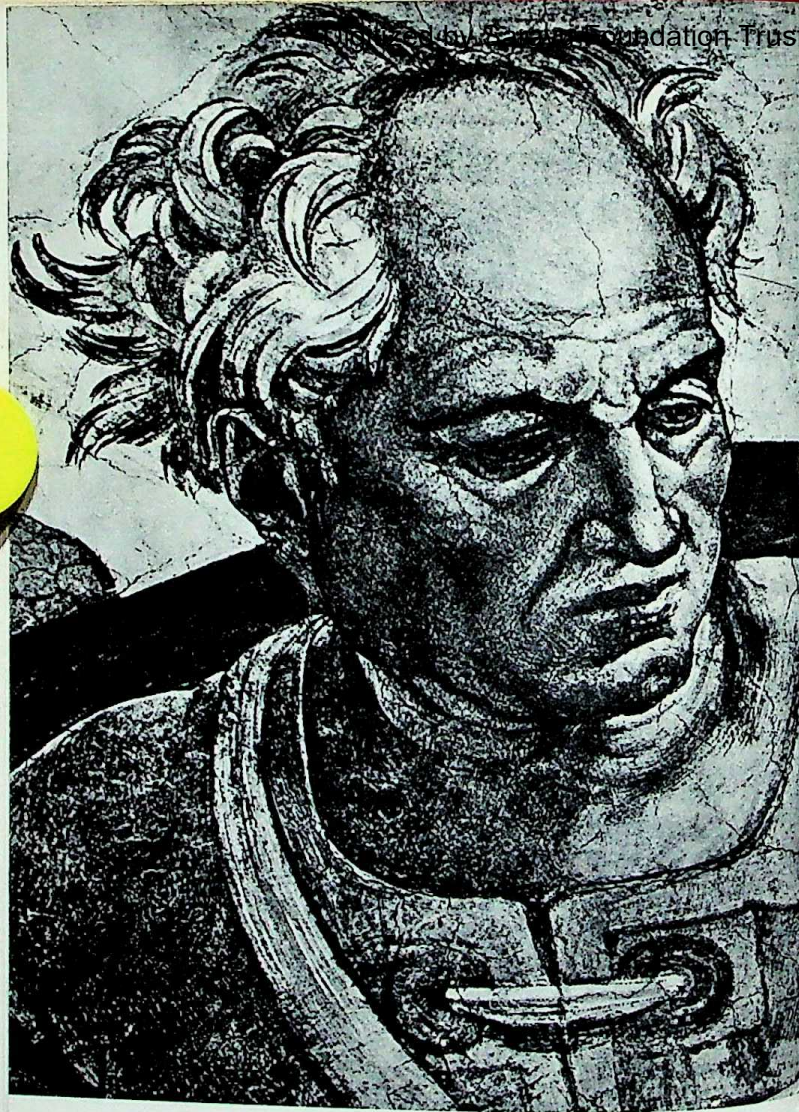


Plate 66. Detail of plate 59



Plate 67. Detail of plate 63



Plate 68. Detail of plate 60



Plate 69. Detail of plate 53



Plate 70. Detail of plate 57



Plate 71. Detail of plate 62



Plate 72. SISTINE CHAPEL: THE TRIUMPH OF ESTHER



Plate 73. SISTINE CHAPEL: THE BRONZE SERPENT

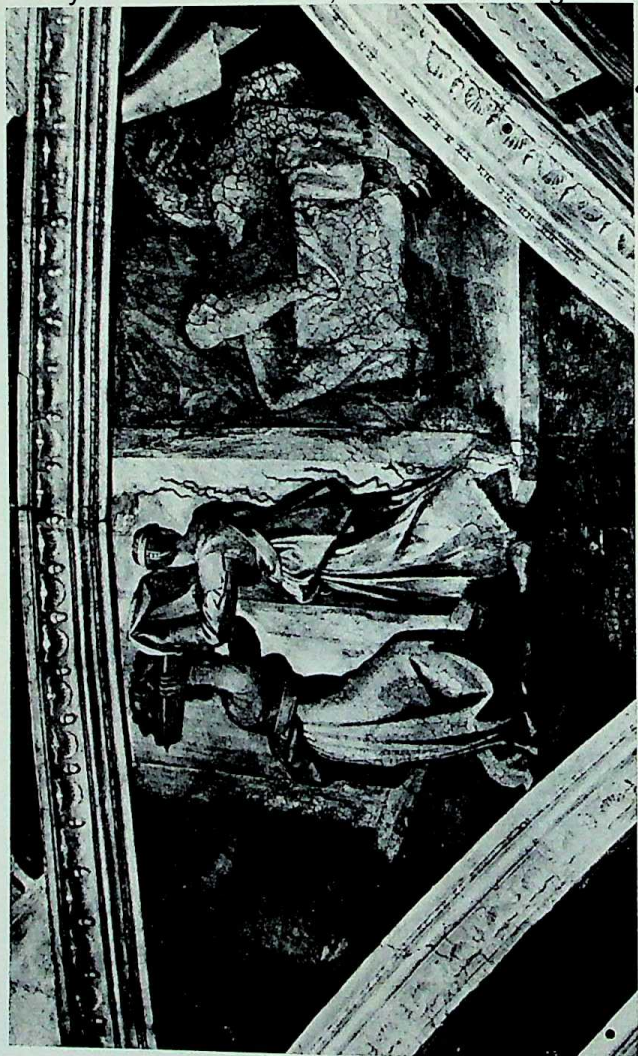


Plate 74. SISTINE CHAPEL: JUDITH AND HOLOFERNES

Plate 74. SISTINE CHAPEL: JUDITH AND HOLOFERNES

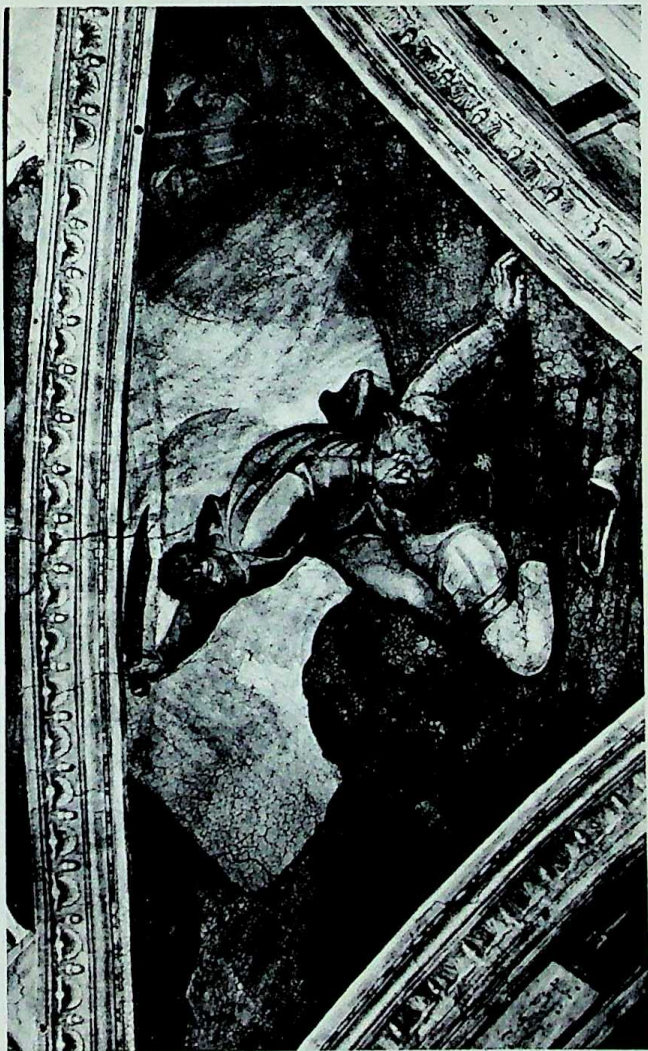


Plate 75. SISTINE CHAPEL: DAVID AND GOLIATH

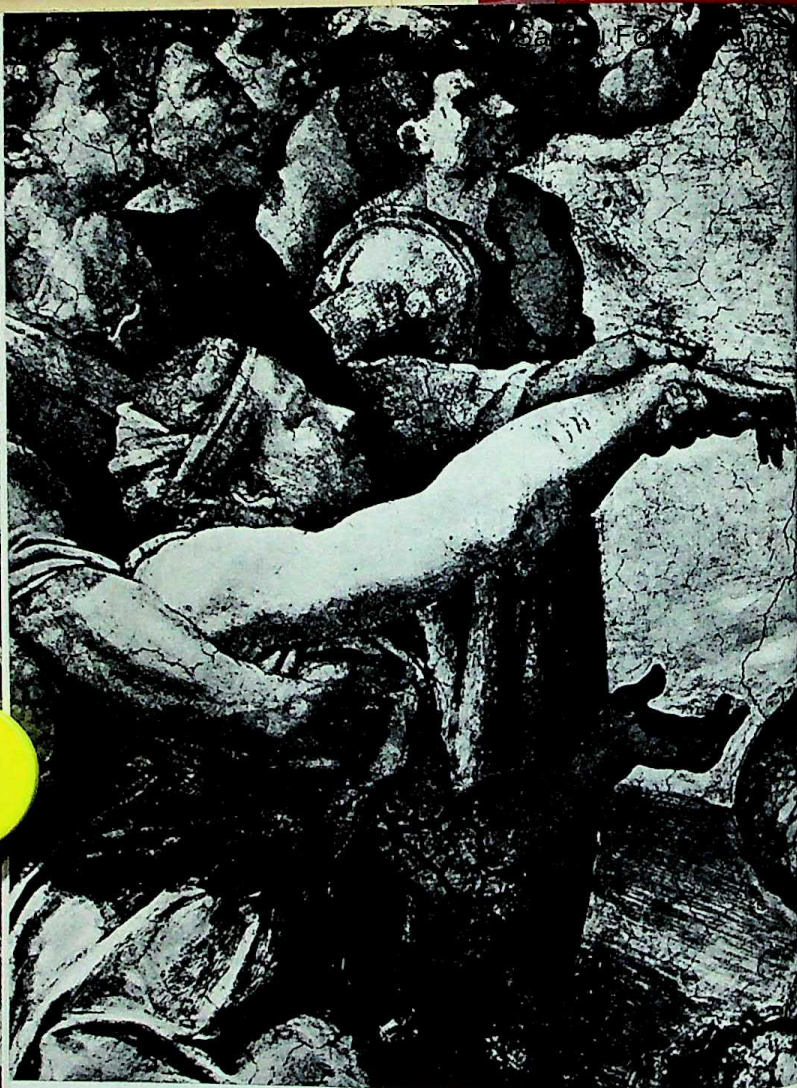


Plate 76. Detail of plate 73



Plate 77. Detail of plate 72



Plate 78. SISTINE CHAPEL:
JESSE (*above*), ASA (*below*)



Plate 79. SISTINE CHAPEL:

EVE RECLINING (above), 1511-12 (below)



Plate 80. SISTINE CHAPEL:
ZOROBABEL (*above*), OZIAS (*below*)

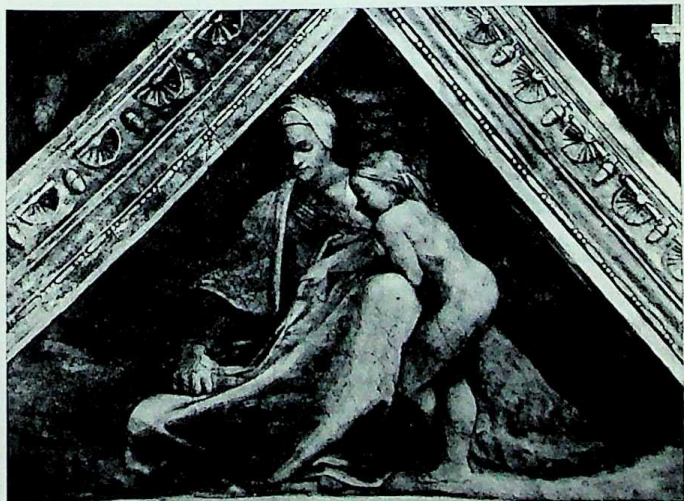


Plate 81. SISTINE CHAPEL:

FORAM (above), SALON (below)



Plate 82. SISTINE CHAPEL:
AMINADAB (*above*), BOOZ, OBED (*below*)



Plate 83. SISTINE CHAPEL:

ADAM (above), JOATHAM, ACHAZ (below)



Plate 84. SISTINE CHAPEL:
ABIUD, ELIAKIM (*above*), ACHIM, ELIUD (*below*)



Plate 85. SISTINE CHAPEL:

JACOB, JOSEPH (*above*), ELEAZAR, MATTHAN (*below*)

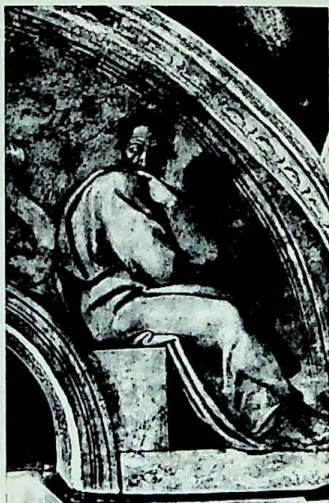


Plate 86. SISTINE CHAPEL:

AZOR, SADOCH (*above*), LECHONIAS, SALATHIEL (*below*)



Plate 87. SISTINE CHAPEL:



Plate 88. SISTINE CHAPEL:

DAVID, SOLOMON (*above*), NAASSON (*below*)

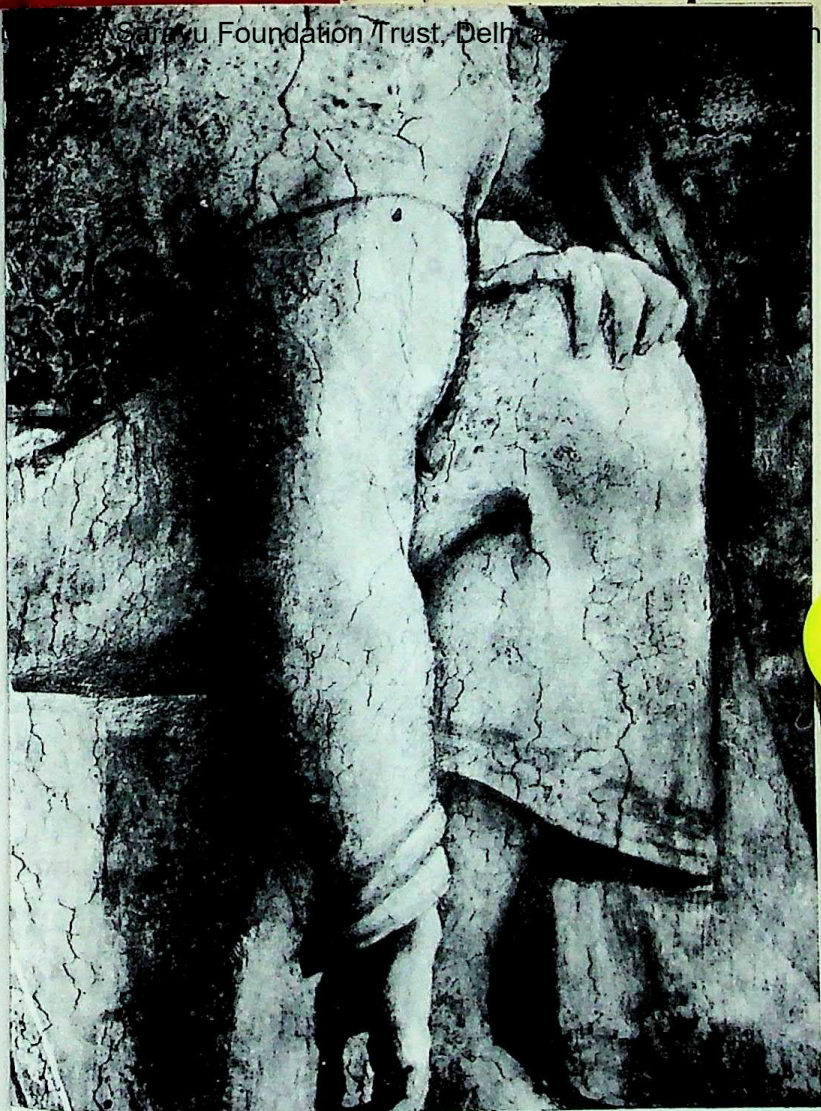


Plate 89. *Detail of plate 83*



Plate 90. THE LAST JUDGMENT:
THE CROSS OF THE PASSION, Sistine Chapel



Plate 91. THE LAST JUDGMENT:
THE PILLAR OF THE PASSION, Sistine Chapel



Plate 92. THE LAST JUDGMENT: CHRIST IN
JUDGMENT AND THE MADONNA, Sistine Chapel

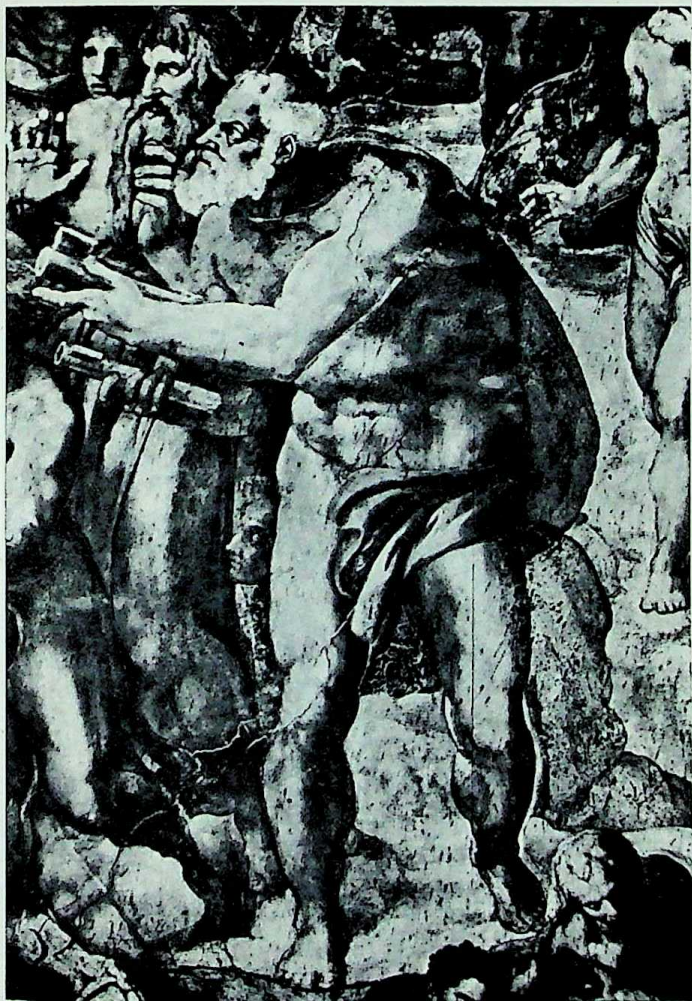


Plate 93. THE LAST JUDGMENT: ST PETER,
Sistine Chapel

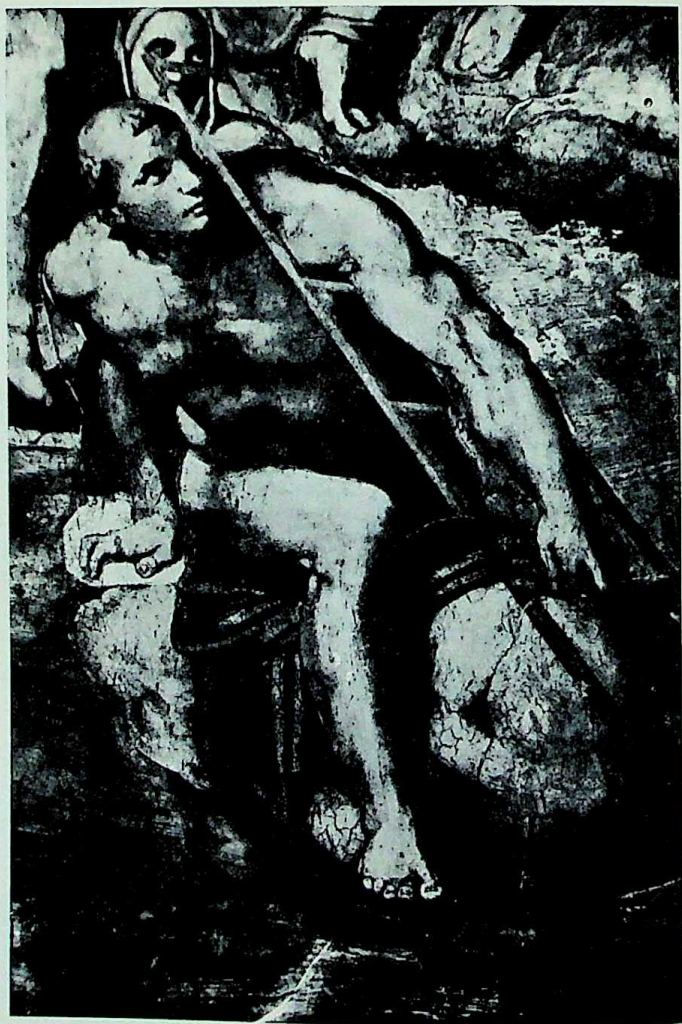


Plate 94. THE LAST JUDGMENT: ST LAWRENCE, Sistine Chapel

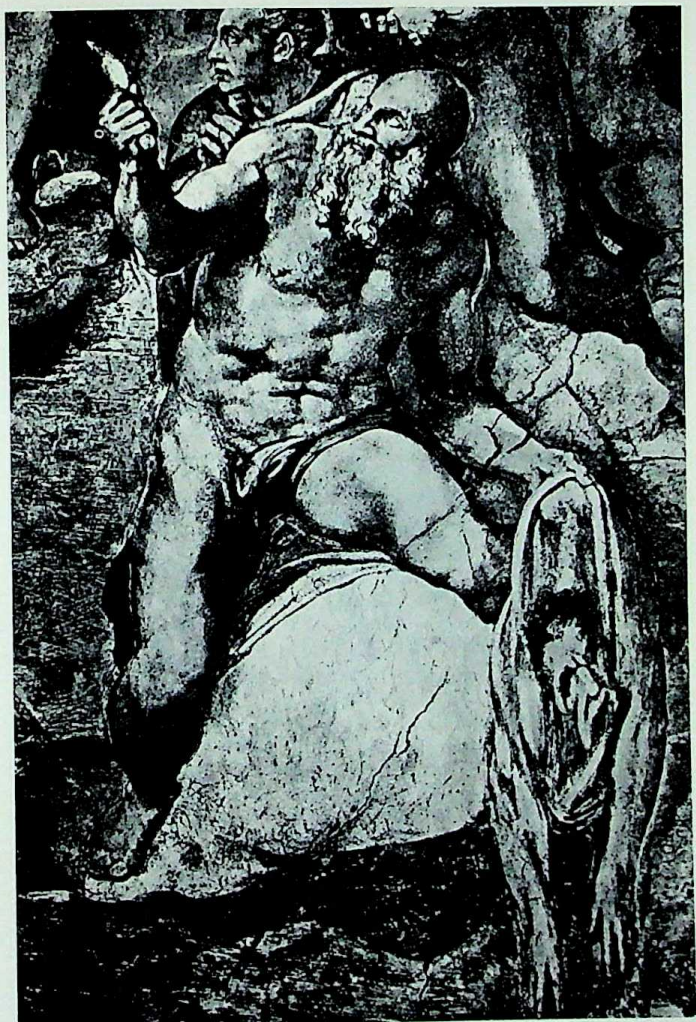


Plate 95. THE LAST JUDGMENT: ST BARTHOLOMEW, Sistine Chapel
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Plate 96. THE LAST JUDGMENT: THE CHOSEN FEW,
Sistine Chapel

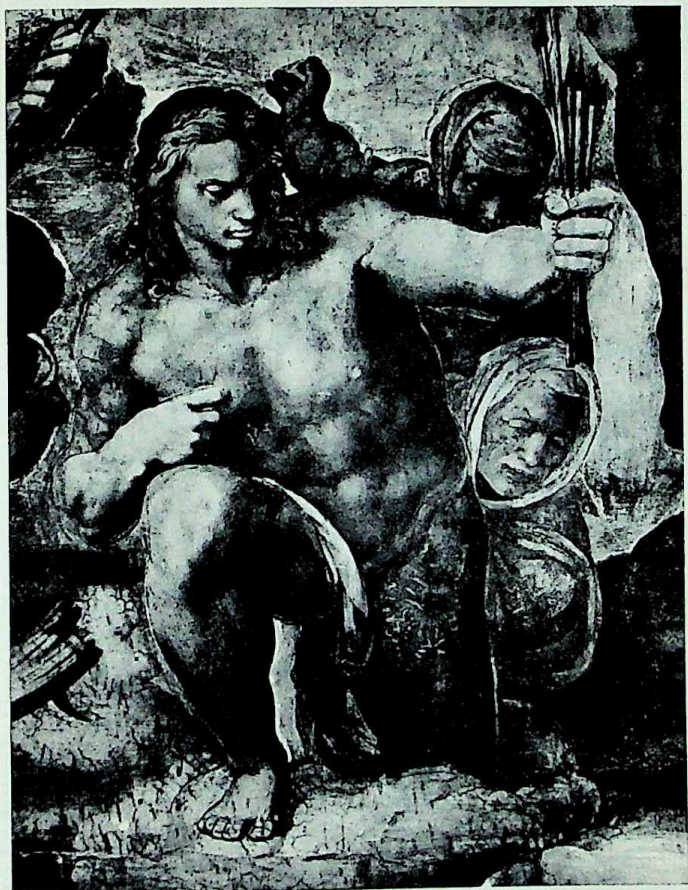


Plate 97. THE LAST JUDGMENT: ST SEBASTIAN,
Sistine Chapel

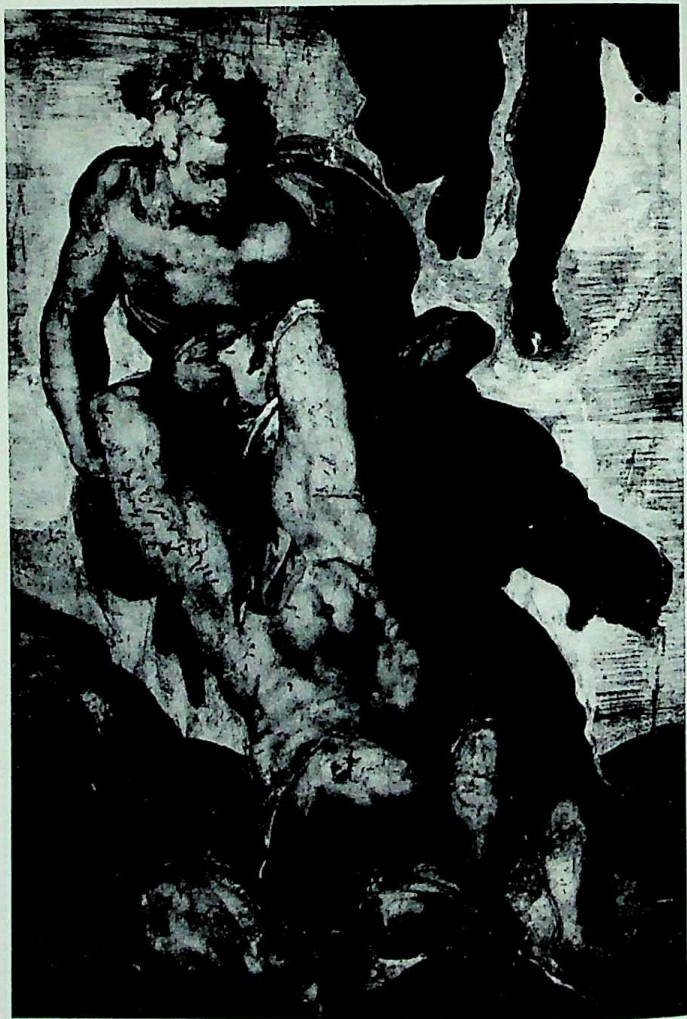


Plate 98. THE LAST JUDGMENT:
TWO OF THE CHOSEN, Sistine Chapel

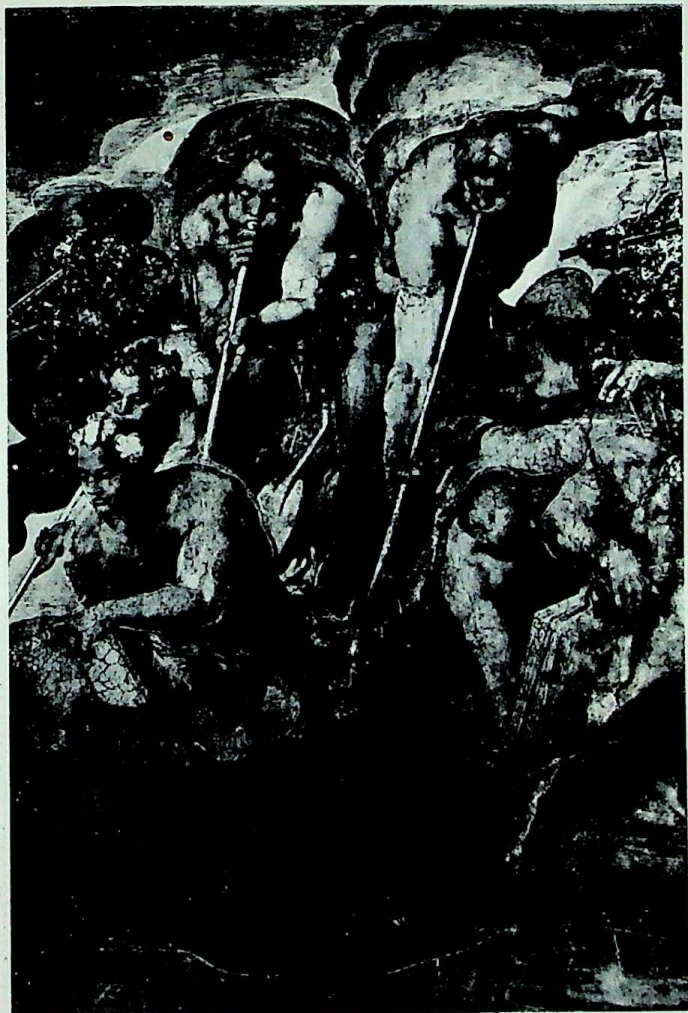


Plate 99. THE LAST JUDGMENT:
ANGELS ROUSING THE DEAD, Sistine Chapel



Plate 100. THE LAST JUDGMENT:
FALL OF ONE OF THE DAMNED, Sistine Chapel



Plate 101. THE LAST JUDGMENT: ANGEL, Sistine Chapel

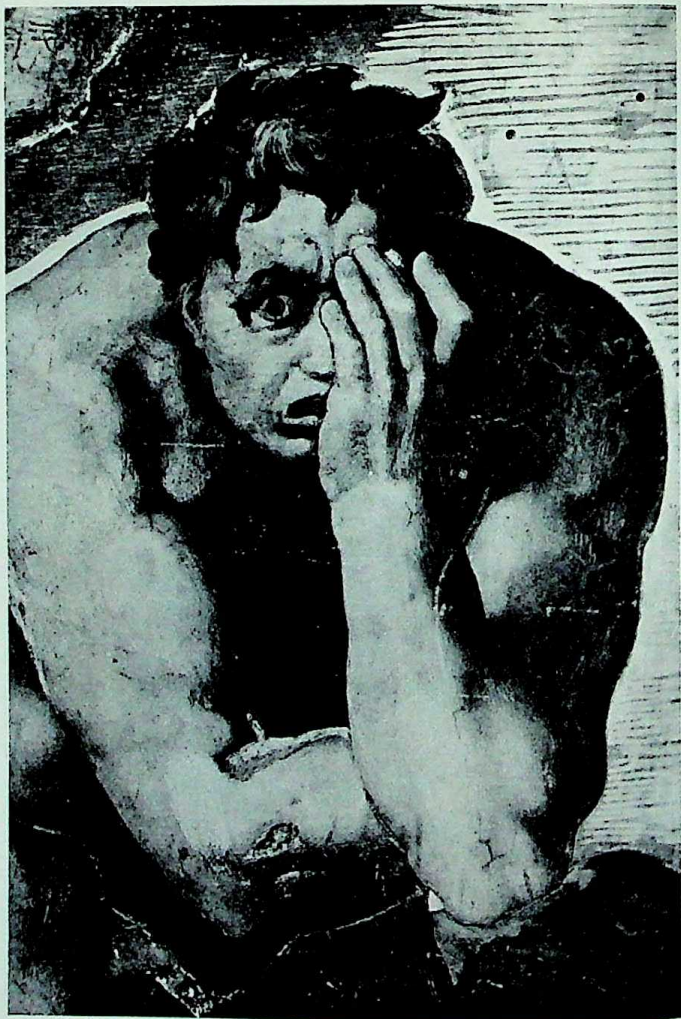


Plate 102. THE LAST JUDGMENT: ONE OF THE DAMNED, Sistine Chapel

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Pla



Plac 103. THE LAST JUDGMENT: A BLESSED SOUL, Sistine Chapel



Platc 104. THE LAST JUDGMENT:
THE RESURRECTION OF THE BODY, Sistine Chapel

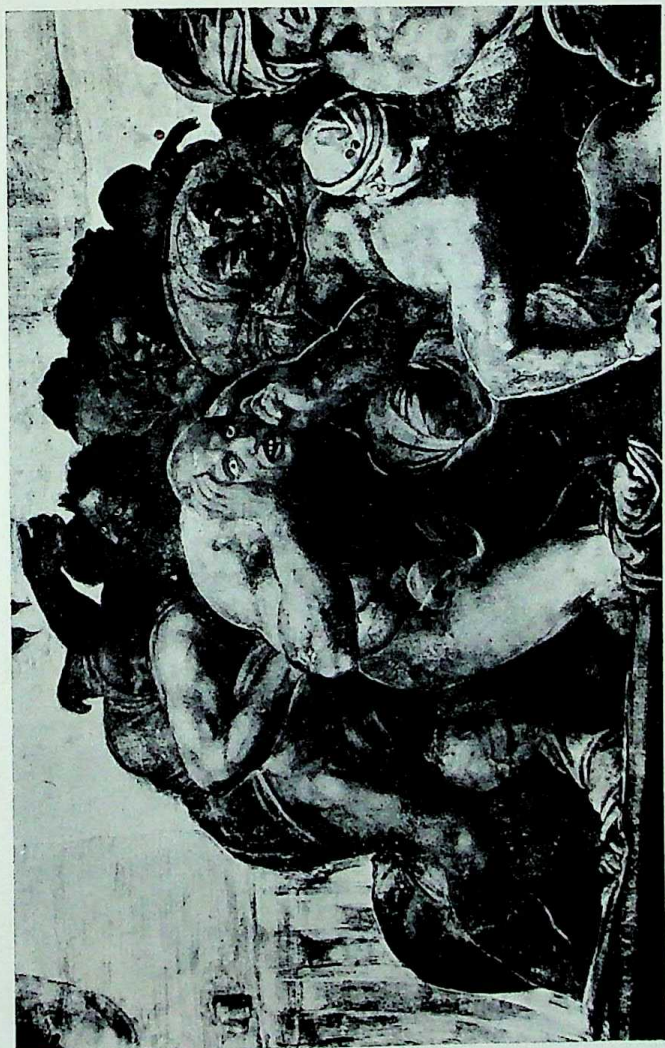


Plate 105. THE LAST JUDGMENT:
CHARON'S BOAT, Sistine Chapel

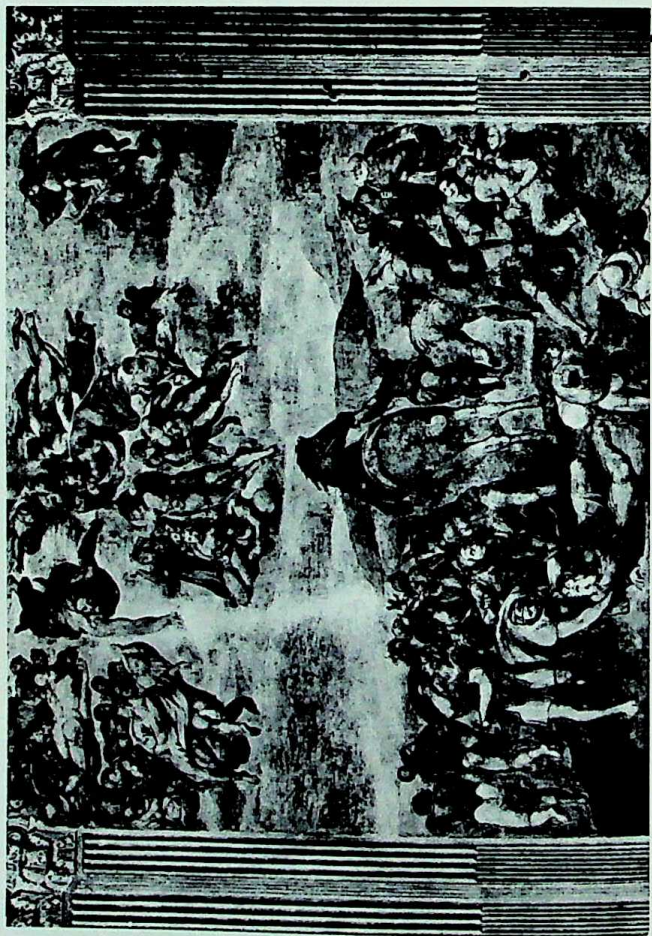


Plate 106. THE CONVERSION OF SAUL,
Vatican, Pauline Chapel

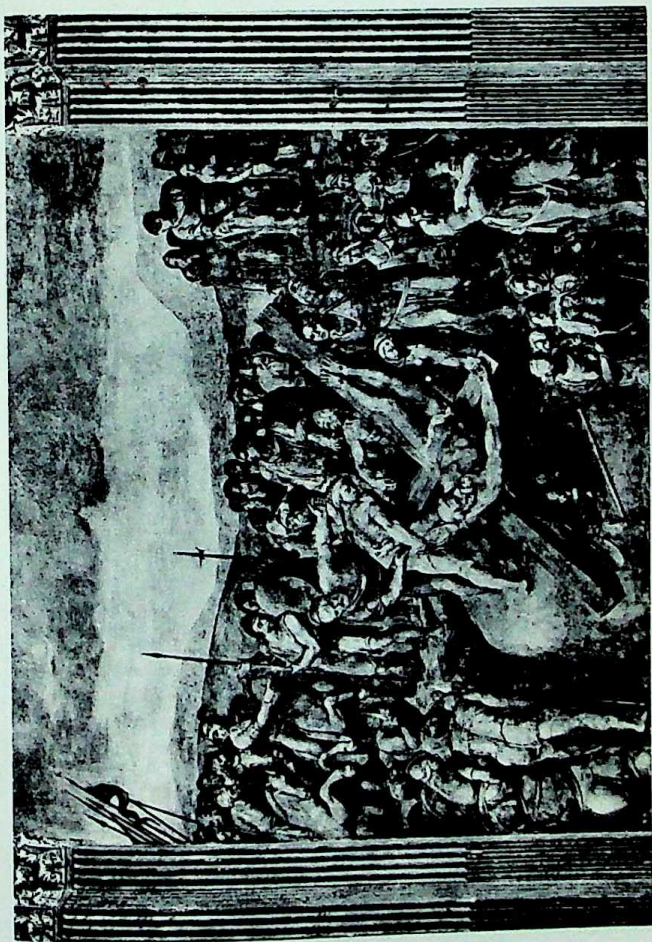


Plate 107. THE CRUCIFIXION OF ST PETER,
Vatican, Pauline Chapel



Plate 108. Detail of plate 106



Plate 109. Detail of plate 106



Plate 110. Detail of plate 107

Plate 111. Detail of plate 107



Plate 112. Detail of plate 107. CC-0. In Public Domain. UP State Museum, Hazratganj. Lucknow



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